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DOROTHY

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DOROTHY

A Comedy Opera

WRITTEN BY

B. C. Stephenson

MUSIC BY

Alfred Cellier.

Vocal Score Complete	5/=
Do Do Bound	7/6
Pianoforte Solo Complete	3/=
Lyrics	-/6

London.
CHAPPELL & Co. 50, NEW BOND STREET.
CITY BRANCH, 15, POULTRY.

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MUSIC

Produced at the Gaiety Theatre, London, on Saturday, 25th. September, 1886, under the management of Mr. George Edwardes.

DOROTHY.

DRAMATIS PERSONAE.

Dorothy Bantam	Miss Marion Hood.
Lydia Hawthorn	,, Florence Dysart.
Phyllis Tuppitt	,, Florence Lambeth.
Mrs. Privett	,, Harriet Coveney.
Lady Betty	,, Jenny Mc Nulty.
Geoffrey Wilder	Mr. Redfern Hollins.
Harry Sherwood	,, C. Hayden Coffin.
Squire Bantam	,, Furneaux Cook.
John Tuppitt	,, Edward Griffin.
Lurcher	,, Arthur Williams.
Tom Strutt	,, John Le Hay.

Chorus of Hop Pickers, Peasants, Guests, Bridesmaids, &c.

ACT 1.— THE HOP-FIELD.

,, 2.— CHANTICLEER HALL.

,, 3.— ROUND COPPICE.

The Incidental Dances arranged by Madame KATTI-LANNER.

The Costumes by Madame AUGUSTE et CIE. and Miss FISHER.

Designed by A. CHASEMORE.

Contents.

Act 1.

No.			Page.
1.	CHORUS & BALLET	Lads and Lasses round about the hop pole trip.	1.
2.	SONG & TRIO	Be wise in time, O Phyillis mine	15.
3.	QUARTETT	We're sorry to delay you	18.
4.	BALLAD	With such a dainty dame none can compare.	24.
5.	QUINTETT	A father's joy and pride they are	26.
6.	SONG & TRIO	I am the Sheriff's faithful man	37.
7.	QUARTETT	You swear to be good and true	40.
8.	CHORUS	Under the pump	50.
9.	FINALE	Now take your seats at table spread	56.

Act 2.

10.	INTRODUCTION & COUNTRY DANCE		70.
11.	SONG (*Wilder*)	Though born a man of high degree	73.
12.	ENTRANCE DOROTHY & LYDIA		75.
13.	GRACEFUL DANCE		76.
14.	SONG (*Bantam*)	Contentment I give you	78.
15.	SEPTETT & CHORUS	To bed so soon, Good night	81.
16.	RECIT & QUARTETT	One moment pray	88.
16a.	SONG (*Sherwood*)	I stand at your threshold sighing	92.
17.	TRIO (*Wilder Sherwood & Bantam*)	Are you sure &c.	95.
18.	CHORUS	What noise was that	98.
19.	FINALE	Hark forward! Hark forward! Away!	116.

Act 3.

20.	BALLET		124.
21.	OLD WOMAN'S CHORUS	Dancing is not what it used to be	132.
22.	BALLAD (*Phyllis*)	The time has come	134.
23.	SEPTETT & CHORUS	What joy untold	138.
24.	FINALE	You swear to be good and true	145.

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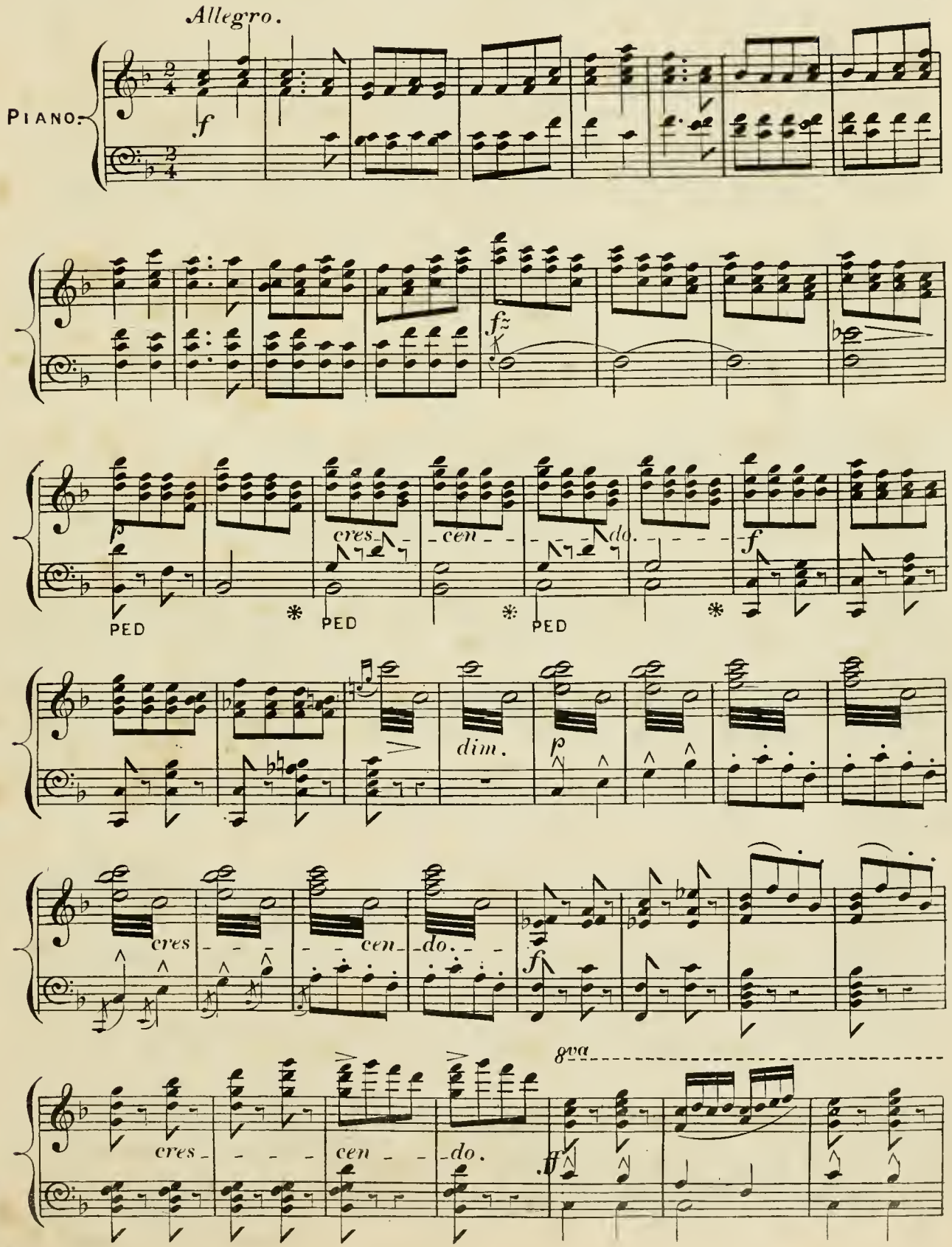
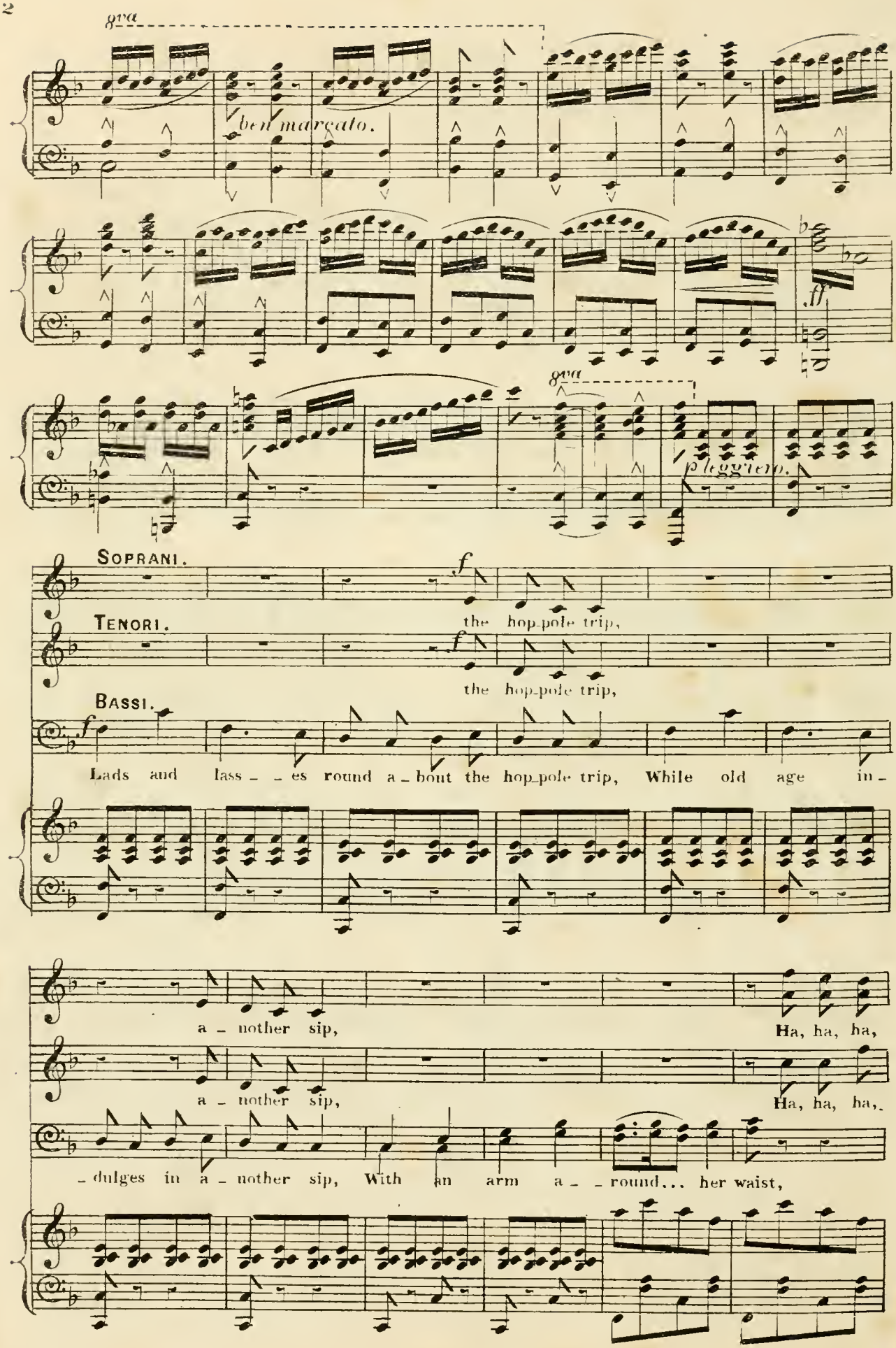
Act 1.

No. 1. SCENA. Phyllis, Tom Grass, Tuppitt, & Chorus.




8va
ben marcato.
ff
8va
pleggiero.
SOPRANI.
f
the hop-pole trip,
TENORI.
f
the hop-pole trip,
BASSI.
f
Lads and lass - - es round a - bout the hop-pole trip, While old age in -
a - nother sip,
Ha, ha, ha,
a - nother sip,
Ha, ha, ha,
- dulges in a - nother sip, With an arm a - - round... her waist,

ha, Ha, ha, ha, Then each lad shall

ha, Ha, ha, ha, Then each lad shall

Ev' _ ry lass shall have... a taste Then each lad shall

toast his lass To the bot _ _ tom of . . . . the glass

toast his lass To the bot _ _ tom of . . . . the glass

toast his lass To the bot _ _ tom of the glass

p

See the maids

See the maids their glos_sy golden locks entwine, With the fruit and

See the maids

ff

with the fruit Gai - ly trip - ping in.... and out,

ff

blossom of the thick set bine Gai - ly trip - ping in.... and out,

ff

with the fruit Gai - ly trip - ping in and 'out,

ff

Up and down and round.. a - bout, Age and youth in

p

Up and down and round.. a - bout, Age and youth in

p

Up and down and round a - bout, Age and youth in

mirth com - - bine, 'Tis the mer - ry hop - ping time,

mirth com - - bine, 'Tis the mer - ry hop - ping time,

mirth com - - bine, 'Tis the mer - ry hop - ping time,

p

cres:

Age and youth in mirth com - bine, 'Tis the mer - ry

Age and youth in mirth com - bine, 'Tis the mer - ry

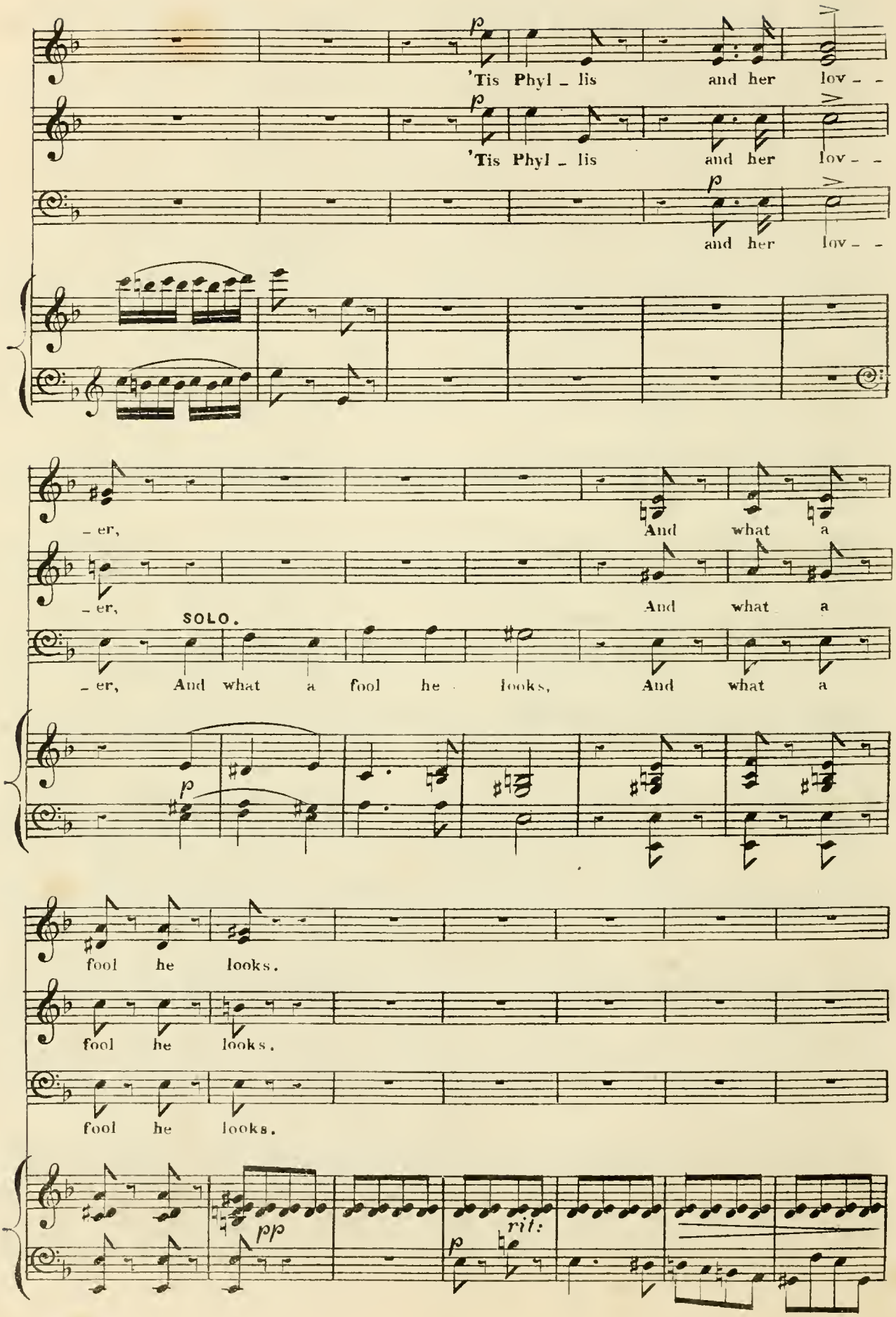
Age and youth in mirth com - bine, 'Tis the mer - ry

hop - ping time,

hop - ping time,

hop - ping time,

cres - cen - do.


p
'Tis Phyl - lis and her lov - -
p
'Tis Phyl - lis and her lov - -
p
and her lov - -
- er, And what a
- er, And what a
SOLO.
- er, And what a fool he looks, And what a
p
fool he looks.
fool he looks.
fool he looks.
pp
p
rit:

TOM GRASS.

Oh! mus_ter Tup_pitt here I stand, An hon_est lad you

poco piu lento.

p

L.G.

see, To ask you for your daughter's hand, That we may married

SOP. *mf*

Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your

TEN. *mf*

be Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your

BASS. *mf*

Oh! muster Tuppitt there they stand, Two nice young folks you see, Now give to him your

mf

daughters hand, That they may married be, *f* He re_fu_ses

daughters hand, That they may married be, *f* He re_fu_ses

TUPPITT. "Never." *f*

daughters hand, That they may married be, He re_fu_ses

f *ff*

PHYLLIS.

Andante.

rit e dim

PED * PED * PED *

p

Would you

P.

see your Phyl - lis weep, Who e - ver was the gayest of the gay, Lose her

P.

ro - - ses, miss her sleep, And sob . . . . . a dis - ap - point - ed life a -

rit:

rit:

P.

- way,

SOP.

f

Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

CHORUS.

TEN.

f

Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

BASS.

f

Forbear de - fy - ing The course of true love, By quick com - ply - ing, Your better

f

sense prove, And see her She is crying, She is cry - - - ing,

sense prove, And see her She is cry - - - ing,

sense prove, And see her She is cry - - - ing,

p *pp* *rit:* *pp* *rit:*

TOM GRASS.

Hap-py the home that waits your daughter, Honest the heart that I have brought her,

a tempo. *p*

TG.

Stur - dy the arm that shall... sup-port her. You will re-lent!

TG.

rit: - - - - - TEN. *a tempo.* 2nd SOP.

You must consent, Give me your daugh - - ter, You will re-lent! You

rit:

BASS. 1st SOP. TOM GRASS.

must consent, You will relent! You must consent, Really ne - ver man re -

RECIT: TUPPITT.

- quired such pressing, I consent, take the child . . . . and with her take my bless -

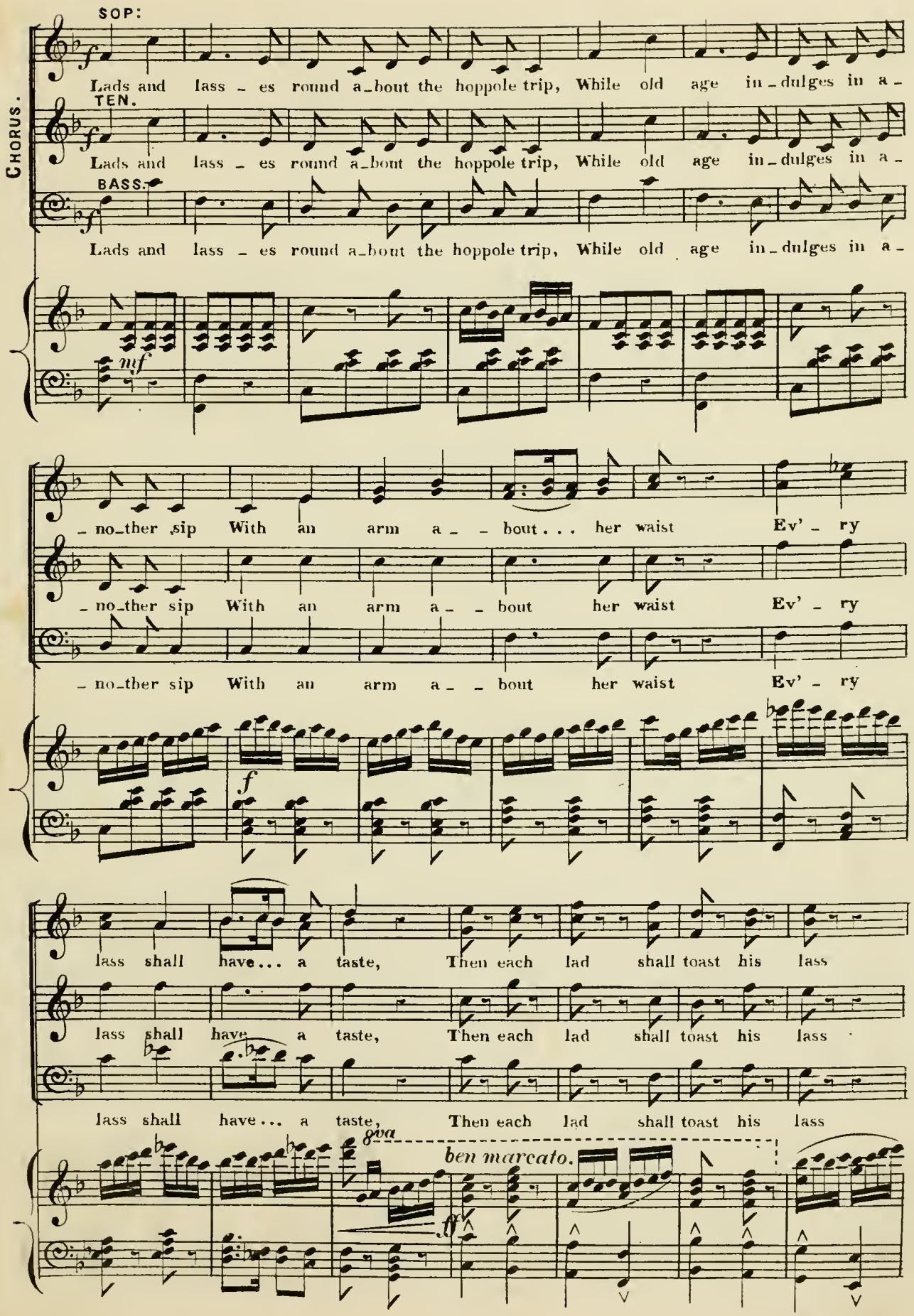
a tempo. TEN. SOP. TEN. SOP. RECIT: TOM GRASS.

- ing, Ha, ha, Ha, ha, Ha, ha, Ha, ha, Hence forward I de-vote my

a tempo.

life, To making her a happy wife.

ad lib:


CHORUS.
SOP:
Lads and lass - es round a-bout the hoppole trip, While old age in-dulges in a-
TEN.
Lads and lass - es round a-bout the hoppole trip, While old age in-dulges in a-
BASS.
Lads and lass - es round a-bout the hoppole trip, While old age in-dulges in a-
mf
-no-ther sip With an arm a - - bout . . . her waist Ev' - ry
-no-ther sip With an arm a - - bout her waist Ev' - ry
-no-ther sip With an arm a - - bout her waist Ev' - ry
f
lass shall have . . . a taste, Then each lad shall toast his lass
lass shall have a taste, Then each lad shall toast his lass
lass shall have . . . a taste, Then each lad shall toast his lass
8va
ben marcato.
ff

To the bot - - tom of the glass, Then each lad shall

To the bot - - tom of the glass, Then each lad shall

To the bot - tom of the glass, Then each lad shall

toast his lass, . . . toast . . . . . each lass

toast his lass, . . . toast . . . . . each lass

toast his lass, toast . . . . . each lass

in . . . a glass Gai - ly trip - ping in and out,

in . . . glass Gai - ly trip - ping in and out,

in . . . a glass Gai - ly trip - ping in and out,

18217.

Up and down and round a - - bout, Age and youth in mirth com -

Up and down and round a - - bout, Age and youth in mirth com -

Up and down and round a - - bout, Age and youth in mirth com -

pp

cres: - - - - - - -

- bine 'Tis the mer - ry hop-ping time Age and youth in mirth com -

- bine 'Tis the mer - ry hop-ping time Age and youth in mirth com -

- bine 'Tis the mer - ry hop-ping time Age and youth in mirth com -

dim.

f *ff*

- bine In the mer - ry hop - - ping time, ...

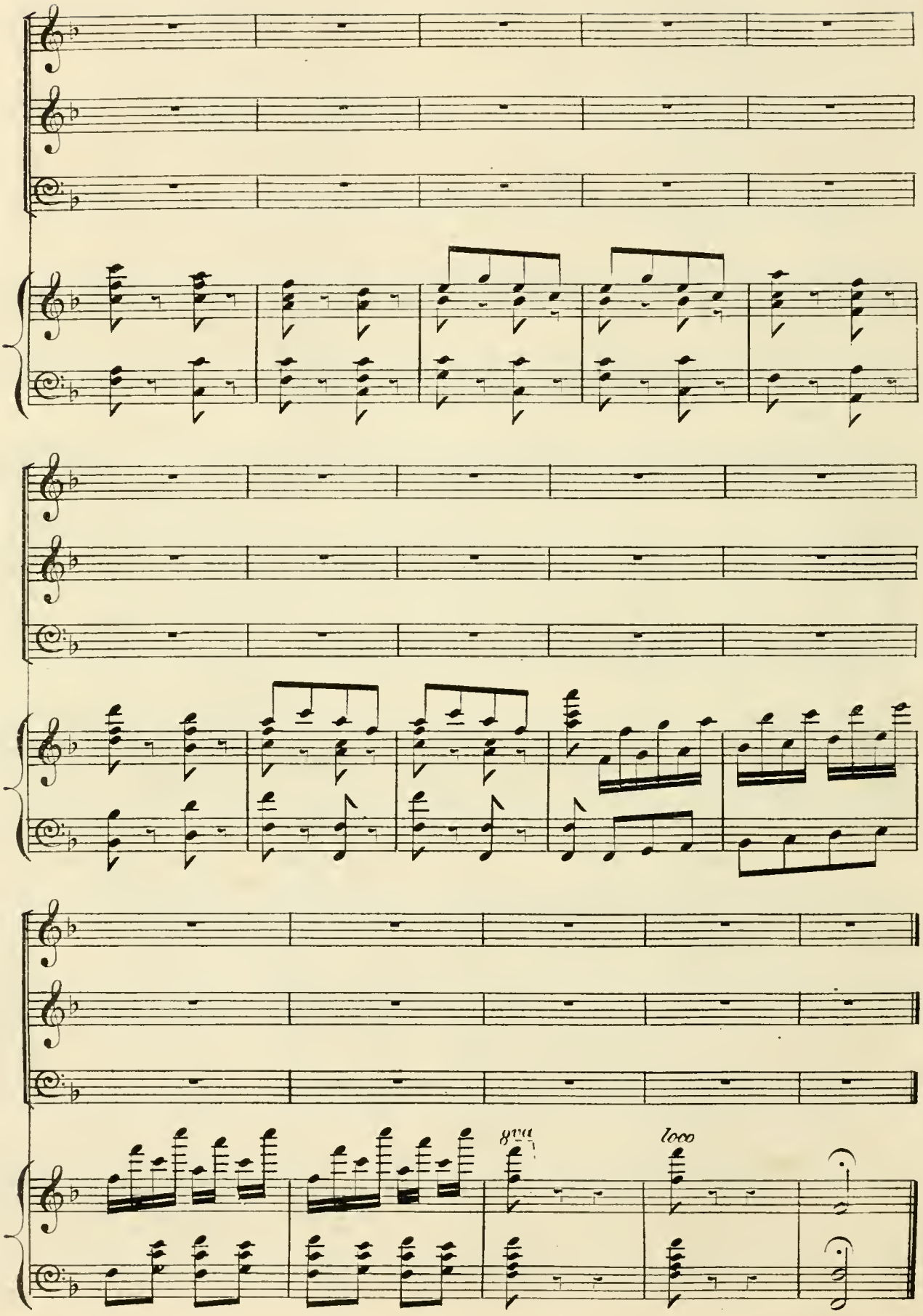
f *ff*

- bine In the mer - ry hop - - ping time, ...

f *ff*

- bine In the mer - ry hop - - ping time, ...

ff


8va
loco

Nº 2. SONG WITH TRIO.

DOROTHY LYDIA & PHYLLIS.

DOROTHY.

Moderato.

PIANO.

f

D.

1. Be wise.. in time, Oh Phyl _ lis mine,
2. All men.. de _ ny . . . All men.. de _ fy

pp

D.

Have a care maiden fair, Pray be _ ware . . . . . Men that.. com _ bine.. such
War _ i _ ly char _ i _ ly air _ i _ ly . . . . . Re _ nounce the tie,... and

D.

traits, di _ vine, E _ ver dare never spare ne _ ver care, Would
sin _ _ gle die Let all three swear to be ev _ er free Take

D. you your li - - ber - - ty re - sign, To gain a
good ad - vice and pray be - have As pru - dent

D. gol - - den ring . . . . . 'Twere best in spin - - ster -
maid - - ens ought . . . . . Re - call the plight you

D. - hood to shine Than do so rash a thing
rash - - ly gave No man is worth a thought

rall: *ad lib:*

D. Than do so rash so . . . rash . . . a . . . thing Than do so rash a thing Ah! Be
No man is worth, is . . . worth . . a . . . thought, No man is worth a thought, Ah! Be

rit:

D. wise... in time,. Oh! Phyl _ lis mine, Have a care, maiden fair, Pray be _

LYDIA. Be wise in time, Oh! Phyl _ lis mine, Have a care, maiden fair, Pray be _

PHYLLIS. Come's there a time, Oh! mis _ tress mine, Mis _ _ tress fair, Pray be _

D. _ ware ..... Men that.. com_bine.. Such traits di_vine, Ever dare, never

L. _ ware ..... Men that.. com_bine Such traits di_vine, Ever dare, never

P. _ ware ..... When maids un_kind Are left be_hind, Nor are there

rit:

rit al fine

1. 2.

D. share, ne_ver care ..... care .....

L. share, ne_ver care ..... care .....

P. men to share ..... care .....

No. 3. QUARTET. Dorothy, Lydia, Wilder, & Sherwood.

Allegretto.

Piano.

f

Wilder.

We're sor_ry to de_ lay you,

spoken.

(Don't go)

Sherwood

And

p

S.

par_don us we pray you

spoken.

(Ah! stay)

Wil:

Ach_ing limbs and

W.

wea_ry feet, Palates parch'd with dust and heat, With fa_tigue we're

W.

fit to sink, Fetch us an_y_ thing to drink

Sher:

An_y_thing to drink,

W. *p* *f*

An - y-thing to drink Give us drink, Give us drink . . . . . .

S. *cres:*

An - y-thing to drink Give us drink,

f

W. *mf*

. . . . . Have you beer, or ale, or por-ter, To make our an-guish shorter? Such a

S. *mf*

Have you beer, or ale, or por-ter, To make our a-guish shorter?

p

DOROTHY. *f*

We have

LYDIA. *f*

We have

W. *rit un poco.*

thirst, at the worst, We could almost quench with wa - ter,

S.

Such a thirst, at the worst, We could almost quench with wa - ter,

rit un poco. *a tempo.*

f *f*

D. beer and ale and por_ter, To make your an_guish shorter,

L. beer and ale and por_ter, To make your an_guish shorter,

W. *f* Have you ale and por_ter, To make our an_guish shorter, Such a

S. Have you ale and por_ter, To make our an_guish shorter, Such a

f

D. Such a thirst, at the worst, We can cure without cold wa_ _ter,

rall. *a tempo.*

L. Such a thirst, at the worst, We can cure without cold wa_ _ter,

W. thirst, at the worst, We could almost quench with wa_ _ter,

S. thirst, at the worst, We could almost quench with wa_ _ter,

f *rall.* *f* *fz* *f*

DOR: Be seat_ed, sirs, we pray you,

p

D. *spoken.* LYDIA. *spoken.*

(Sit down) We will not long de - lay you, (Sit

DOR:

down) We have food and drink for all, Here you have the house of call,

D. Here the food is of the best, And the drink can stand the test,

D. We have but the best, Here is

L. We have but the best, We have but the best,

D. drink, . Here is drink, ... We have

L. Here is drink, We have

f *cresc:* *f* *f*

D. beer, and ale, and por_ter, To make your an_guish short_er Such a

L. beer, and ale, and por_ter, To make your an_guish short_er

p

D. thirst, at the worst, We can cure without cold wa_ter, We have

L. Such a thirst, at the worst, We can cure without cold wa_ter, We have

rit un poco. *a tempo.* *f*

f *rit un poco.* *f* *a tempo.*

D. beer, and ale,.. and por - ter To.. make your an - guish

L. beer, and ale,.. and por - ter To make your an - guish

W. *f* Here is ale, and por - ter 'Twill make our an - guish

S. *f* Here is ale, and por - ter 'Twill make our an - guish

D. short - er, Such a thirst, at the worst, *rall:* At the

L. short - er, Such a thirst, at the worst, At the

W. short - er, Such a thirst, at the worst, Can be

S. short - er, Such a thirst, at the worst, Can be

f *rall:*

D. cure with out cold wa - - ter.

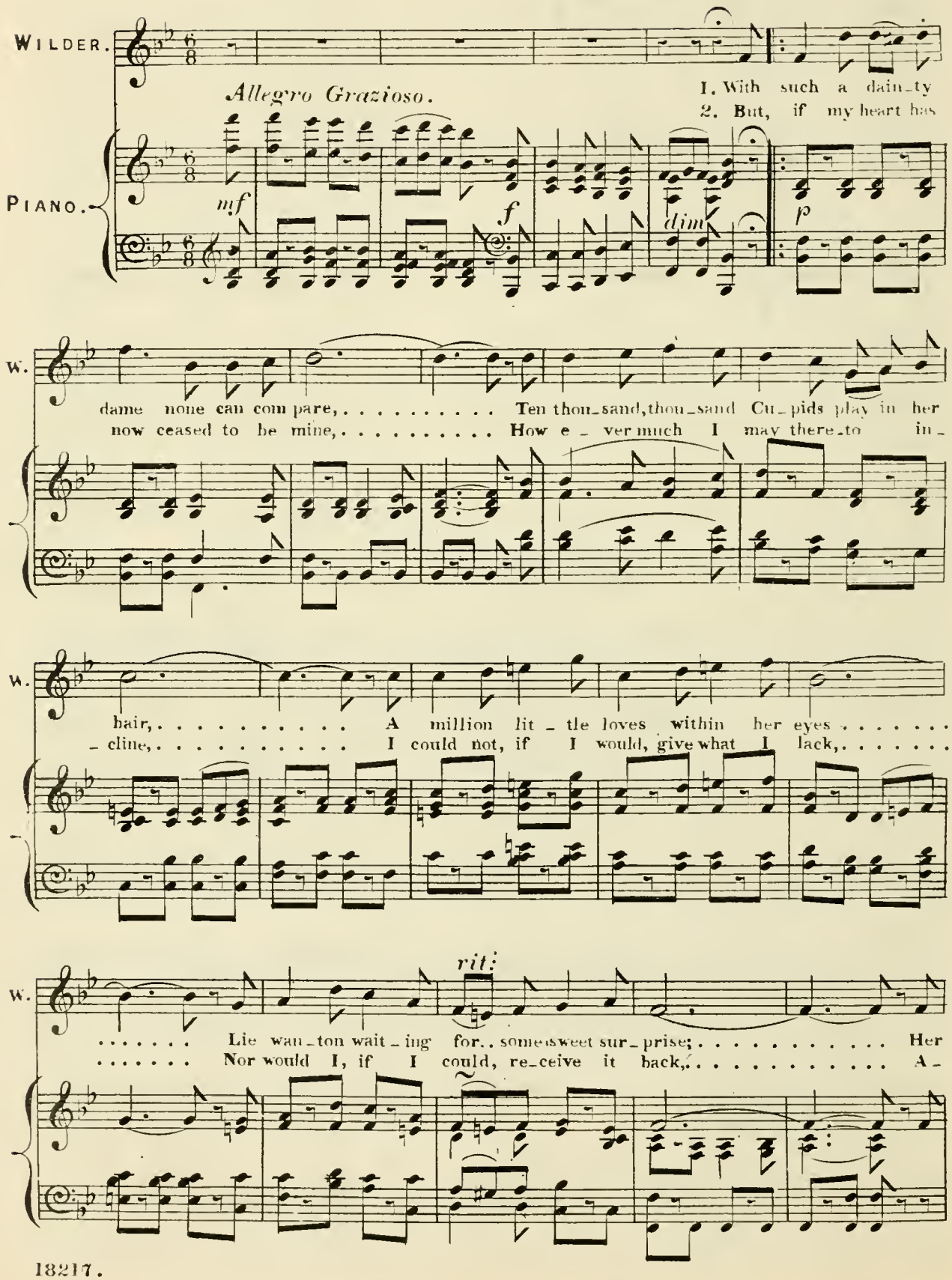
L. cure with out cold wa - - ter.

W. cured with out cold wa - - ter.

S. cured with out cold wa - - ter.

f *f* *f*

No. 4. BALLAD. "WILDER."



W.

smile can bid me feel as light as air, ... Her frown can throw me
_las! I know not how, or when, or where, ... But love, who ne _ ver

pp

W.

in _ _ to deep des _ pair, ... Her va _ _ ried charms such
yet was known to spare, ... Has fled vic _ tor _ ious

W.

joy to me.. im _ part . . . . . That I have giv _ en her my
from his bat _ tle field, ... And left me with no heart to

rall:

W.

a tempo.

heart. . . . . .
yield. . . . . .

mf

f

No. 5. QUINTET.

DOROTHY, LYDIA, WILDER, SHERWOOD & TUPPITT.

TUPPITT. A.. fa _ ther's pride and joy they are, Re_

PIANO.

T. _ nowm'd for beau _ ty near and far; They say they much re _ sem _ ble me, The

WILDER.

SHERWOOD. Of course the likeness we can see (Yes)

T. likeness you of course can see, The likeness you can see, Of course the likeness we can see (Yes)

W. we can see,

TUP: SHER: *(aside.)*

S. we can see, Their hair ex _ act _ ly mine, you know, It must have been some

W. *f* It is.. a.. most out-

S. (aside) time a - - go, To think that they re-sem - ble him! *f* It is.. a.. most out-

W. (laughing.) - ra - geous whim, Ha, ha, Ha, ha, Ha ha ha ha.

S. laughing. - ra - geous whim, TUP: Ha, ha, Ha, ha, Ha ha ha ha

(aside.) I think I've got my sto - ry... pat, (I

W. Ha, ha, Ha, ha, it's

S. Up - on my word it's

T. won - der what they're laugh - ing at I think I've got my

W. hard - ly fair, The beast with beau - ty to compare,

S. hard - ly fair, The beast with beau - ty to compare,

T. sto - ry pat, (I won - der what they're laugh-ing at,

TUP: Ah! here the

T. liquor comes at last, *rit:* Fill up the foaming glass, Fill up the foaming glass,

DOROTHY. *p e semplice.* *Tempo di valse moderato.* What sense is o'er my spi - - rit steal - ing,

D. Half joy half pain to me,... re_veal _ _ ing, I who was scorn _ ing,

D. on _ ly this morn _ _ ing Maid_ens who suf_fer'd from an _ y such feel _ _ ing

D. Nay let me ra _ _ ther steel... my heart 'Gainst the pangs of

D. Cu _ _ pids dart, *f* Pride shall as_sist me none shall re_sist me,

rit: *accell:*

D. I'll arm my_self... in ev' _ _ ry part,

accell:

WIL:

Then

Allegro giojoso.

W. fill up your glass to the brim, With a bumper of foam - ing.. Oc - to - ber!..

gva

W. Fill your glass right up to the brim, And drain the dregs in honour of him Who was

sf *f*

W. ne - ver sul - ky, ne - ver sul - ky ne - ver sul - ky ne - ver so - ber,

cres.

W. Drain the dregs in honour of him who was ne - ver sul - ky, ne - ver so - ber!

SHER: Bravo!

TUP: Bravo!

DOR: Bravo!

LYDIA. Bravo!

f

DOR: *f* Then fill up your glass to the brim With a bumper of foam _ _ ing, Oc_

LY: *f* Then fill up your glass to the brim With a bumper of foam _ ing, Oc_

WIL: *f* Then fill up your glass to the brim With a bumper of foam _ ing, Oc_

SHER: *f* Then fill up your glass to the brim With a bumper of foam _ ing, Oc_

TUP: *f* Then fill up your glass to the brim With a bumper of foam _ ing, Oc_

cres: *f*

PED *

D. _ to _ ber, Fill your glass right up to the brim And drain the dregs in

L. _ to _ ber,.. Fill your glass right up to the brim And drain the dregs in

W. _ to _ ber,.. Fill your glass right up to the brim And drain the dregs in

S. _ to _ ber,.. Fill your glass right up to the brim And drain the dregs in

T. _ to _ ber,.. Fill your glass right up to the brim And drain the dregs in

D. honour of him Who was ne_ver sul_ky, ne_ver so_ber, ne_ver sul_ky, ne_ver so_ber,

L. honour of him Who was ne_ver sul_ky, ne_ver so_ber, ne_ver sul_ky, ne_ver so_ber,

W. honour of him Who was ne_ver sul_ky, ne_ver so_ber, ne_ver sul_ky, ne_ver so_ber,

S. honour of him Who was ne_ver sul_ky, ne_ver so_ber, ne_ver sul_ky, ne_ver so_ber,

T. honour of him Who was ne_ver sul_ky, ne_ver so_ber, ne_ver sul_ky, ne_ver so_ber,

pp

ff

D. Drain the dregs in hon_our of him Who was ne_ _ver sul_ky, never

L. Drain the dregs in hon_our of him Who was ne_ _ver sul_ky, never

W. Drain the dregs in hon_our of him Who was ne_ _ver sul_ky, never

S. Drain the dregs in hon_our of him Who was ne_ _ver sul_ky, never

T. Drain the dregs in hon_our of him Who was ne_ _ver sul_ky, never

ff

D. so - ber

L. so - ber

W. so - ber

S. so - ber Here's a glass to the la - dy who love's me, And one to the girl whom I

T. so - ber

W. A bumper for her who a - dores me, And a - nother for her I a - dore.

S. love, . . . Then

Then

D. *f* Then fill up your glass to the brim, Then

L. *f* Then fill up your glass to the brim, Then

W. *f* Then fill up your glass to the brim, Then

S. fill up your glass with a bum - - per, Then fill up your glass to the

T. fill up your glass with a bum - - per, Then fill up your glass to the

D. fill up your glass, then fill up your glass with a bum - - per, Then

L. fill up your glass, then fill up your glass with a bum - - per, Then

W. fill up your glass, then fill up your glass with a bum - - per, Then

S. brim, ... then fill up your glass with a bum - - per, Then

T. brim, ... then fill up your glass with a bum - - per, Then

D. fill up your glass to the brim, Fill up your glass, fill to the brim, Yes,

L. fill up your glass to the brim, Fill up your glass, fill to the brim, Yes,

W. fill up your glass to the brim, Fill up your glass, fill to the brim, Yes,

S. fill up your glass to the brim, Fill up your glass, fill to the brim, Yes,

T. fill up your glass to the brim, Fill up your glass, fill to the brim, Yes,

D. fill to the brim, Fill up your glass, fill to the brim . . . . .

L. fill to the brim, Fill up your glass, fill to the brim . . . . .

W. fill to the brim, Fill up your glass, fill to the brim . . . . .

S. fill to the brim, Fill up your glass, fill to the brim . . . . .

T. fill to the brim, Fill up your glass, fill to the brim . . . . .

D. With a bum - per ..... of.. foaming Oc - to - - - - -

L. With a bum - per ..... of.. foaming Oc - to - - -

W. With a bum - per ..... of.. foaming Oc - to - - - - -

S. With a bum - per ..... of.. foaming Oc - to - - - - -

T. With a bum - per..... Oc - to - - - - -

D. - ber .....

L. - ber .....

W. - ber .....

S. - ber .....

T. - ber .....

f

No. 6.

SONG & TRIO

LURCHER, WILDER, & SHERWOOD.

LURCHER.

PIANO.

Andante Maestoso.

f *ff*

Allegro Moderato.

p

L.

1. I am the She - riff's faith - ful man, The King's own writ I hold, Sir, I'd say why pay it if you can, If I might be so bold, Sir, The
2. At - tor - nies bills do not de - crease In size by con - tem - pla - - tion, And ar - gu - ing does not re - lease A debt - ors ob - li - ga - tion, You

L. debt amounts to twen - ty pounds, The costs to fif - ty more Sir, The
sure - ly would not let me see A man in your po - si - tion Ob -

L. sum now ow - ing will be found To come to eight - y - four Sir, The
- ject to pay a lit - tle fee, Or ca - vil at ad - di - tion, A

L. bill of costs be pleas'd to scan, It sure - ly is not much . . . . To
six and eight - pence less or more You real - ly must not grudge, Sir. And

L. le - - vy from a gen - tle - man, For treat - ing him as such, So
two and two make more than four, When or dered by a judge, Sir

L. will you pay the debt you owe, Or else I am a - fraid Sir, That

L. in - - to pri - - son you must go And stop un - til... it's

L. paid, Sir, That in - - to pri - - son you must go, And

WILDER. That in - - to pri - - son I must go, And

SHERWOOD. That in - - to pri - - son you must go, And

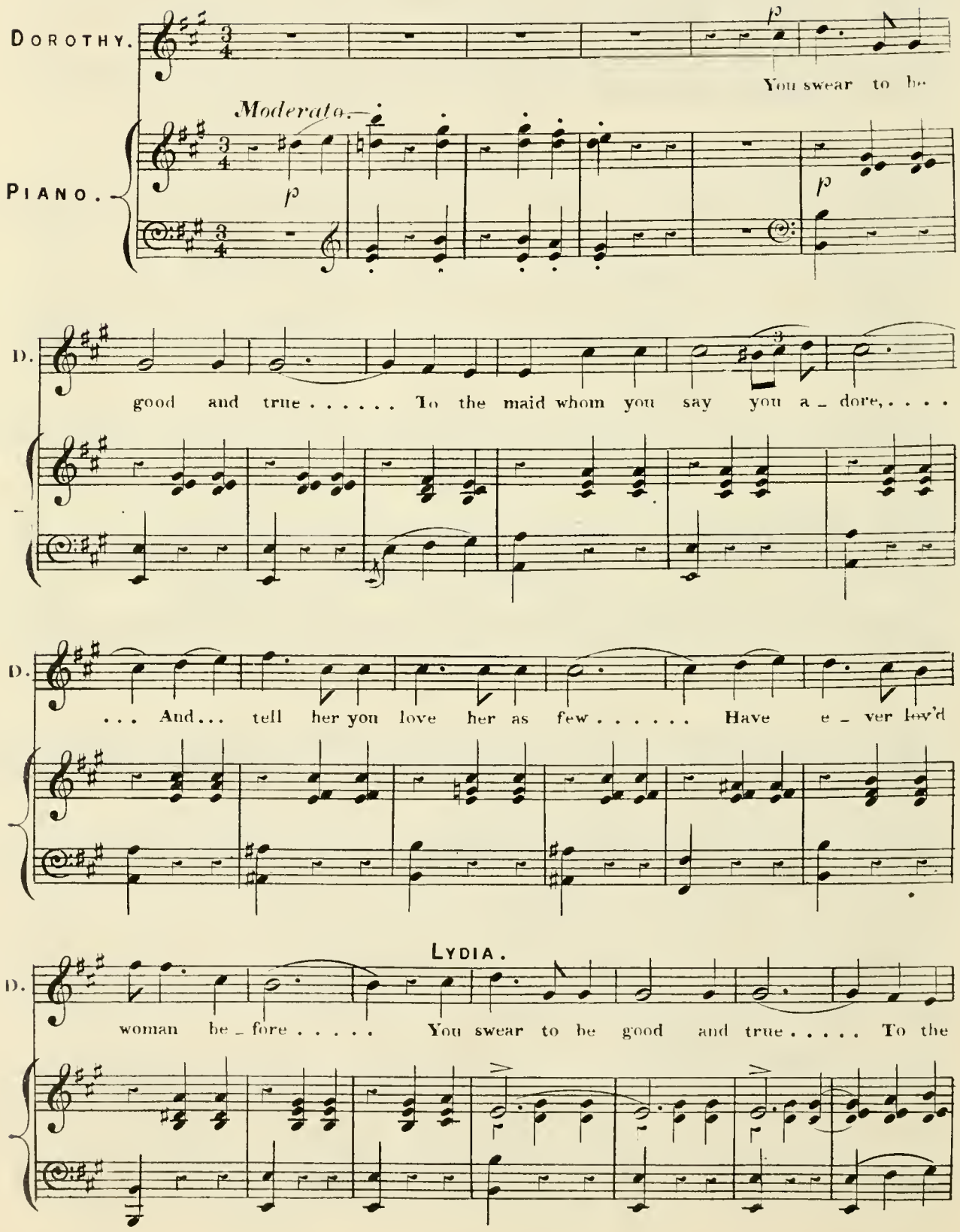
L. stop... un - til... it's paid, Sir,

W. stop... un - til... it's paid, Sir,

S. stop... un - til... it's paid, Sir,

No. 7. QUARTET.

DOROTHY, LYDIA, WILDER, & SHERWOOD.



DOROTHY & LYDIA.

L. maid whom you say you a_dore . . . . . And tell her you

D. L. love her as few. . . . Have e_ _ _ _ _ _ver lov'd wo_man be_

D. L. _fore . . . . . I swear to be good and true. . . . . To the

WILDER.

W. maid whom I fond_ _ly... a_dore . . . . . I ne_ _ ver

W. was in love be_fore I ne_ _ ver was in love.. be_

DOR: *p* Then swear to be true

LY: *p* Then swear to be true *cres:*

W. *p* _fore 'Tis on_ _ly you that I a_dore I ne_ver was in

SHERWOOD. 'Tis on_ _ly you that I a_dore *p*

W.

D. *cres:* Be good and true

L. *cres:* Be good and true

W. love be_fore 'Tis on_ _ly you that I a_dore

S. *cres* 'Tis on_ _ly you that I a_dore *p accell:* We will de_

accell: *cres*

D. *p*

L. Then *p*

W. *cres: e accell:* Then And swear to be for e_ _ver true . . . . .

S. _vote our lives to you

cres _ _ _ *cen* _ _ _ *do.* *p*

a tempo.

D. swear to be good and true..... To the maid whom you fond_ly.. a_dore....

L. swear to be good and true..... To the maid whom you fond_ly.. a_dore....

W. .....

S.

a tempo.

cres *dim.*

D. ... And tell her you love her as few,.. Have e_ _ _ _ver lov'd wo_man be_

L. ... And tell her you love her as few, Have e_ _ _ _ver lov'd wo_man be_

W. We pro_mise to love you as few Have e_ _ _ _ver lov'd wo_man be_

S. We pro_mise to love you as few Have e_ _ _ _ver lov'd wo_man be_

cres _ _ _ _ _cen_ _ _ _do. *dim.*

Andante.

D. _fore.....

L. _fore.....

W. _fore..... We will de_vote our lives to you, And swear to be for e_ ver

S. _fore..... We will de_vote our lives to you, And swear to be for e_ _ ver

Allegro. *pp* *cres:*

D. Oh! ne_ver, ne_ver, ne_ver, ne_ver, ne_ver, ne _ _ ver were such

L. *pp* Oh! ne_ver, ne_ver, ne_ver, ne_ver, ne_ver, ne _ _ ver were such

W. true

S. true

f *pp staccato.*

D. im _ pru_dent de_ ceivers! . . We will de_ fy The men who try To

L. im _ pru_dent de_ ceivers! . . We will defy The men who try To

W.

S.

D. make us weak be _ lievers, Oh! never, never, never, never, never, ne _ ver, were such

L. make us weak be _ lievers, Oh! never, never, never, never, never, ne _ ver, were such

W. *mf* I ne _ _ _ _ ver was in...

S. *mf* I ne _ _ _ _ ver was ne_ver

D. im - - pu - - dent de - - ceiv - ers, He says it's true

L. im - - - pu - dent de - - ceiv - ers, He says it's true

W. love be - - fore . . . . . 'Tis on - ly you . . . . . that I a -

S. was in love be - - fore I ne - ver was in

rit:

D. He loves but you, And swears that he . . . . is dy - - - ing, ...

L. He loves but you, And swears that he is dy - - - ing, ...

W. - dore . . . . . 'Tis on - ly you . . . that I a - - dore . . . . . We

S. love be - - fore! 'Tis on - ly you that I a - - dore . . . . . We

rit:

f

p

D.

L. *p* (A lov - er kneels a sigh - ing,

W. will de - vote our lives to you And

S. will de - vote our lives to you And

D. (And swears that he is dy_ing,

L.

W. swear to.. be.. for e_ver true, We

S. swear to.. be.. for e_ver true, We

D. We don't be_lieve a... word you say, We hear the same thing

L. We don't be_lieve a... word you say, We hear the same thing

W. will de_vote, Our lives to you,

S. will de_vote, Our lives to you,

D. ev'_ry day, And yet it's sweet ..... When at your feet ..... A

L. ev'_ry day, And yet it's sweet When at your feet, A

W. We will de_ _vote our lives to you, And

S. We will de_ _vote our lives to you, And

legato.

rit: pp a tempo.

D. lov_er kneels a... sigh_ing! Oh! ne_ver, ne_ver, ne_ver, ne_ver, ne_ver,

L. lov_er kneels a sigh_ing! Oh! ne_ver, ne_ver, ne_ver, ne_ver, ne_ver,

W. swear to, be for_e_ver true I ne_ver,

S. swear to, be for_e_ver true I ne_ver,

rit: pp staccato

D. ne_ver were such im_pu_dent de_ciev_ers

L. ne_ver were such im_pu_dent de_ciev_ers

W. was in... love be_fore..... 'Tis on_ly

S. was ne_ver was in love be_fore I

rit:

D. He says it's true He loves but you and swears that he.... is dy_

L. He says it's true He loves but you and swears that he is dy_

W. you..... that I a_dore..... 'Tis on_ly you... that I a_

S. ne_ver was in love be_fore 'Tis on_ly you that I a_

rit:

D. _ing

L. _ing (A lo _ ver kneels a sighing!

W. _dore We will de _ vote our lives to you And

S. _dore We will de _ vote our lives to you And

D. (And swears that he is dy_ing We won't believe a..

L. We won't believe a..

W. swear to be for ever true We will devote

S. swear to be for ever true We will devote

D. word you say We hear the same thing ev'ry day He says it's true . . . . . he lóves but

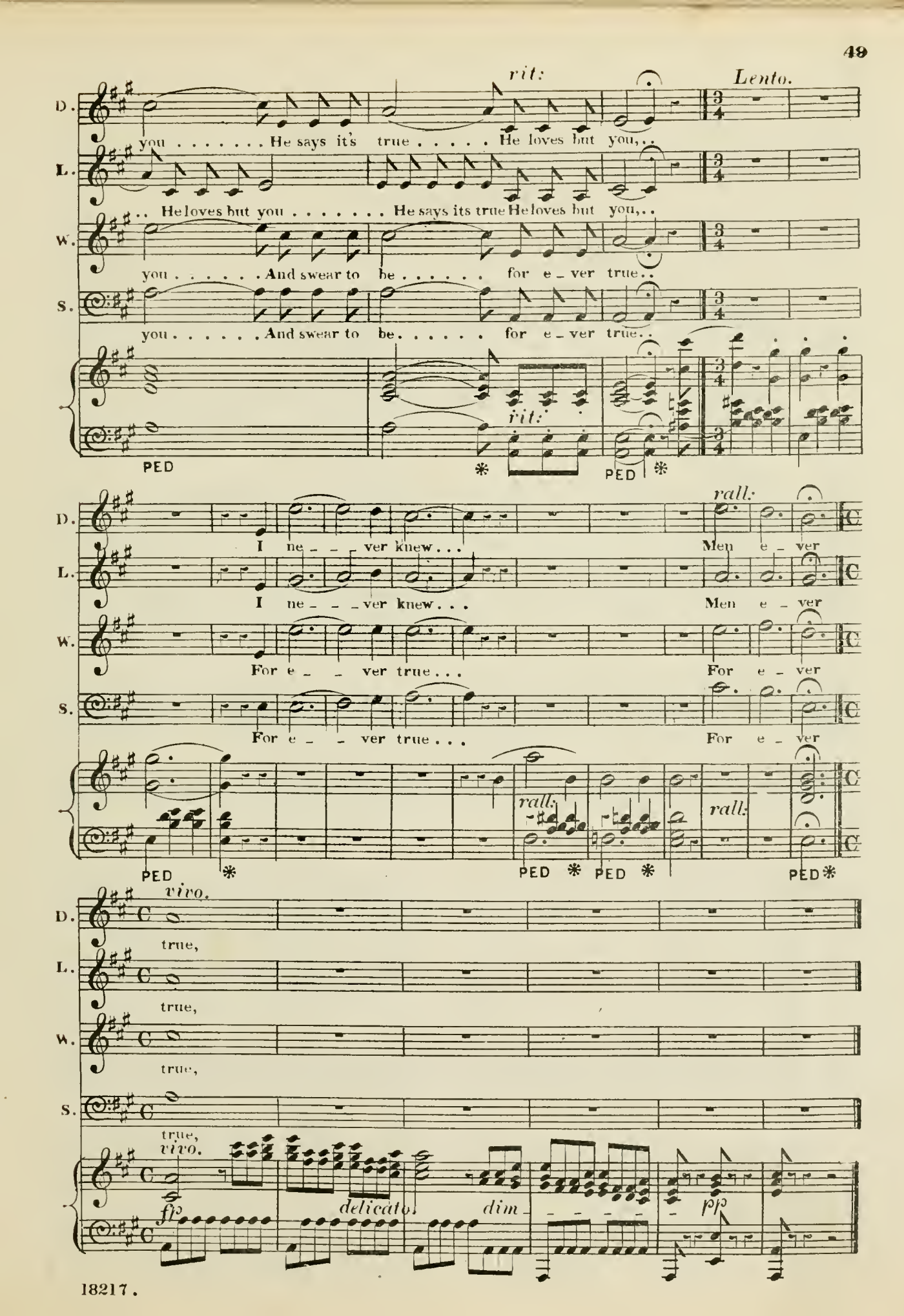
L. word you say We hear the same thing ev'ry day He says it's true . . . . .

W. Our lives to you We will de_vote . . . . . our lives to

S. Our lives to you We will de_vote . . . . . our lives to

rall:

PED *


rit:
Lento.
D.
you . . . . . He says it's true . . . . . He loves but you,..
L.
.. He loves but you . . . . . He says its true He loves but you,..
W.
you . . . . . And swear to be . . . . . for e_ver true..
S.
you . . . . . And swear to be . . . . . for e_ver true..
PED
rit:
PED
rall:
I ne_ _ _ ver knew...
Men e_ver
I ne_ _ _ ver knew...
Men e_ver
For e_ _ ver true...
For e_ver
For e_ _ ver true...
For e_ver
rall:
rall:
PED
PED
PED
PED
vivo.
true,
true,
true,
true,
vivo.
fp
delicato
dim
pp

Nº 8. CHORUS—(UNDER THE PUMP.)

WITH SOLO, LURCHER.

Allegro Vivace.

PIANO.

mf *f* *ff* *sf*

CHORUS.

SOPRANI

f

Under the pump, under the pump, Over the brook with a kick and a jump,

TENORI.

f

Under the pump, under the pump, Over the brook with a kick and a jump,

BASSI.

f

Under the pump, under the pump, Over the brook with a kick and a jump,

PIANO.

f

1.

Under the pump, under the pump, O_ver the brook with a kick and a jump,

Under the pump, under the pump, O_ver the brook with a kick and a jump,

Under the pump, under the pump, O_ver the brook with a kick and a jump,

2.

Over the brook with a kick and a jump,

LURCHER.

Over the brook with a kick and a jump, They've batter'd my hat and they've ruined my clothes, They've

Over the brook with a kick and a jump,

L. pulled out my hair, and as_sault_ed my nose, Each bone in my body has suffered a wrench, And

L. look at the writ of the Court of Queen's Bench, Each bone in my body has

L. suffered a wrench, And look at the writs of the Court of King's Bench

L. Look at the writs, Torn in_to bits

8ves

f

CHORUS.

SOP. *f* Under the pump, under the pump, O_ver the brook with a kick and a jump,

TEN. *f* Under the pump, under the pump, O_ver the brook with a kick and a jump,

BASS. *f* Under the pump, under the pump, O_ver the brook with a kick and a jump,

f

Under the pump, Under the pump, O_ver the brook with a kick and a jump,

Under the pump, Under the pump, O_ver the brook with a kick and a jump, We'll

Under the pump, Under the pump, O_ver the brook with a kick and a jump,

He's

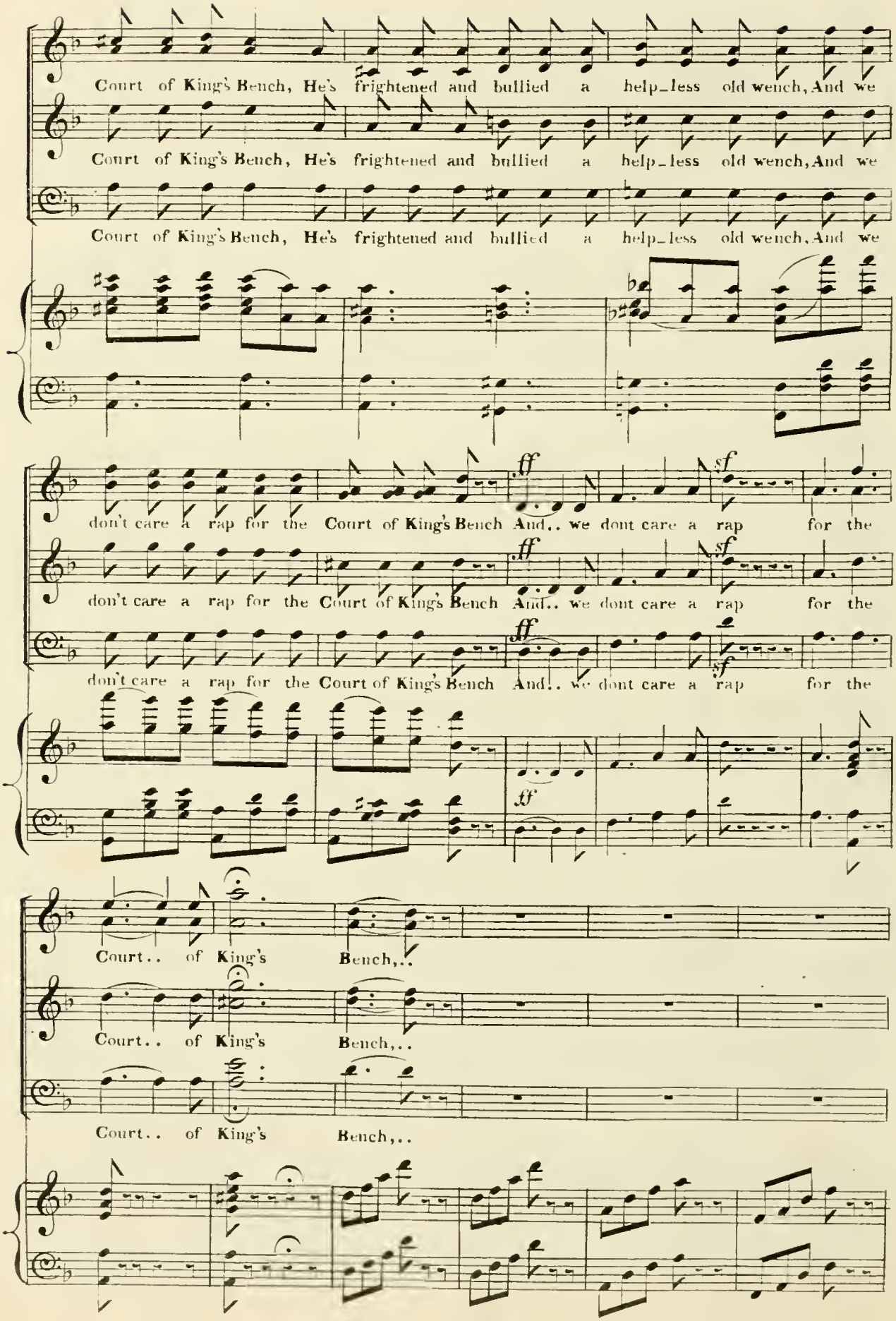
teach him his betters to grind and oppress, By serving up_on them a writ of dis_tress, He's

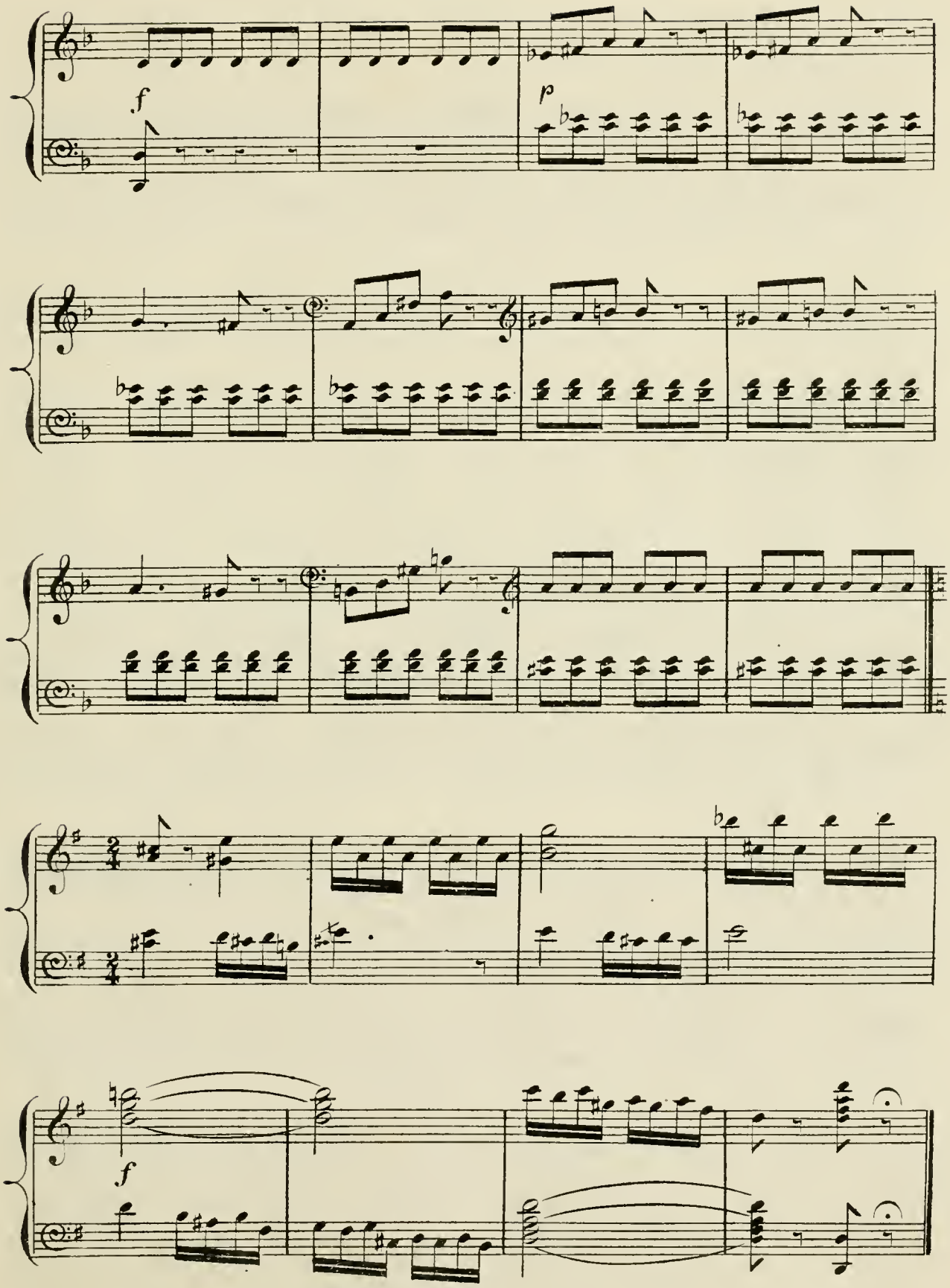
He's

frightened and bullied a help_less old wench, And we don't care a rap for the

frightened and bullied a help_less old wench, And we don't care a rap for the

frightened and bullied a help_less old wench, And we don't care a rap for the


Court of King's Bench, He's frightened and bullied a help_less old wench, And we
Court of King's Bench, He's frightened and bullied a help_less old wench, And we
Court of King's Bench, He's frightened and bullied a help_less old wench, And we
ff
sf
don't care a rap for the Court of King's Bench And.. we dont care a rap for the
ff
sf
don't care a rap for the Court of King's Bench And.. we dont care a rap for the
ff
sf
don't care a rap for the Court of King's Bench And.. we dont care a rap for the
ff
Court.. of King's Bench,..
Court.. of King's Bench,..
Court.. of King's Bench,..


f
p
f

No. 9. FINALE.

DOROTHY, LYDIA, PHYLLIS, WILDER, SHERWOOD, TOM, LURCHER, TUPPITT, & CHORUS.

Andante.

p

DOROTHY & LYDIA.

Now take your seats at ta_ble spread, With best of Brit_ish beef and

p

D. L.

bread, Po_ta_toes, cab_ba_ges, all hot, And ba_con steam_ing from the pot. Who can re_

SHERWOOD.

S.

WILDER.

fuse! Not I for one. The rest al rea_dy have be_gun, Be pleased kind sir to take a

DOR:

D.

LYD:

seat, And tell us what you wish to eat, The sight of you is more than quite, Enough to

SHER:

S. WIL:

stay my ap_pe_tite, There is no la_dy in the land with Such a dain_ty lit_tle

W. DOR:

hand, Release my hand for that at least, Is not in_clu_ded in the feast

SOP: *f*

Ha, ha, ha,

TEN. *f*

Ha, ha, ha,

CHORUS.

BASS. *f*

Ha, ha, ha,

f

ha, that's right my lass, And now my lads a _ no_ther glass,

RECIT.

ha, that's right my lass, And now my lads a _ no_ther glass,

WIL:

How per_fect every

ha, that's right my lass, And now my lads a _ no_ther glass,

p

W. fea_ture! My heart I must re_sign To

SHER: A most de_licious creature!

hr *fz* *fz*

W. such a Queen di_vine, And all we hope to

TOM.

TUPPITT. To-mor_row let it be,

fz *fz*

T. see

CHORUS.

SOP: *f* That's right, that's right, And we will dance all night,

TEN: *f* That's right, that's right, And we will dance all night,

BASS: *f* That's right, that's right, And we will dance all night,

f

DOR:

And are you not a - fraid, ... You

Allegretto Giojoso.

mf *p*

D. most im-pru-dent maid, ... To trust a life's long span ... To a - ny liv-ing

D. man, ... You'll find... when its too late, ... You've brought a-bout a

D. fate .... That you did not an - ti - ci-pate, Be - lieve me if you

WIL:

D. can . . . . . With in - dig - na - tion great, ... We must re - pu - di -

SHER:

With in - dig - na - tion great, ... We must re - pu - di -

TOM.

With in - dig - na - tion great, ... We must re - pu - di -

TUP.

With in - dig - na - tion great, ... We must re - pu - di -

W. - ate, ... The no - tion that such doubt - ful fate, A - waits her with a

S. - ate, ... The no - tion that such doubt - ful fate, A - waits her with a

T. - ate, ... The no - tion that such doubt - ful fate, A - waits her with a

T. - ate, ... The no - tion that such doubt - ful fate, A - waits her with a

DOR:

And are you not a_ fraid, ... You most im_pru_dent maid, ... To

LYD:

And are you not a_ fraid, ... You most im_pru_dent maid, ... To

PHYLLIS.

And why should an_ y maid ... Of wed_lock be a_ fraid, ... As

W.

man, ... And why should an_ y maid ... Of wed_lock be a_ fraid, ... As

S.

man, ... And why should an_ y maid ... Of wed_lock be a_ fraid, ... As

LURCHER.

T.

man, ... And why should an_ y maid ... Of wed_lock be a_ fraid, ... As

T.

man, ... And why should an_ y maid ... Of wed_lock be a_ fraid, ... As

SOP:

And why should an_ y maid ... Of wed_lock be a_ fraid, ... As

TEN:

And why should an_ y maid ... Of wed_lock be a_ fraid, ... As

BASS.

And why should an_ y maid ... Of wed_lock be a_ fraid, ... As

D. trust a life's long span,... To an - y liv - ing man,... You'll find when it's too

L. trust a life's long span,... To an - y liv - ing man,... You'll find when it's too

P. it a life's long span... Can't end as it be - gan,... My love for him is

W. it a life's long span... Can't end as it be - gan,... With such a pret - ty

S. it a life's long span... Can't end as it be - gan,... With such a pret - ty

TOM.

L. it a life's long span... Can't end as it be - gan,... My love for her is

T. it a life's long span... Can't end as it be - gan,... With such a pret - ty

it a life's long span... Can't end as it be - gan,...

it a life's long span... Can't end as it be - gan,...

it a life's long span... Can't end as it be - gan,...

D. late, . . . You've brought a_bout a fate . . . That you could not an_ ti_ ci_pate, Be_

L. late, . . . You've brought a_bout a fate . . . That you could not an_ ti_ ci_pate, Be_

P. great,.. And he at an_ y rate . . . Shall guide my fu_ ture fate, Not an_ y

W. mate . . . We all con_gra_ tu_ late . . . The bridegroom on his fate, He is a

S. mate . . . We all con_gra_ tu_ late . . . The bridegroom on his fate, He is a

T. great,.. And she at an_ y rate . . . Shall guide my fu_ ture fate, I am a

T. mate,.. We all con_gra_ tu_ late . . . The bridegroom on his fate, I am a

D. _lieve me if... you can, . . . You'll find when it's too late, ... You've brought a_bout a

L. _lieve me if... you can, . . . You'll find when it's too late, ... You've brought a_bout a

P. o _ _ ther man . . . My love for him is great.. And he at an _ y

W. hap _ py man . . . With such a pret _ ty mate ... We all con_gra _ tu_

S. With such a pret _ ty mate,... We all con_gra _ tu_

hap _ py man . . . My love for her is great.. And she at an _ y

T. LUR: hap _ py . ... man . . . With such a pret _ ty mate,.. We all con_gra _ tu_

T. hap _ py man . . . With such a pret _ ty mate,.. We all con_gra _ tu_

With such a pret _ ty mate,.. We all con_gra _ tu_

With such a pret _ ty mate,.. We all con_gra _ tu_

With such a pret _ ty mate... We all con_gra _ tu_

D. fate ... That you did not an_ti_ci_pate, Be_lieve me if you can.

L. fate ... That you did not an_ti_ci_pate, Be_lieve me if you can.

P. rate, .. Shall guide my fu_ture state, Not an_y o_ _ther man.

W. _ late, ... The bridegroom on his fate, He is a hap_py man.

S. _ late, ... The bridegroom on his fate, He is a hap_py man.

rate, ... Shall guide my fu_ture state I am a hap_py man.

T. L. _ late, ... The bridegroom on his fate, He is a hap_py man.

T. _ late, ... The bridegroom on his fate, He is a hap_py man.

_ late, ... The bridegroom on his fate, He is a hap_py man, He ... is a hap_py

_ late, ... The bridegroom on his fate, He is a hap_py man, He ... is a ha_py

_ late, ... The bridegroom on his fate, He is a hap_py man, He is a hap_py

D. Ah! . . . . . be - lieve me if you can, Ah!..

L. You'll

P. My

W. With

S. With

My...

T. L. With

T. With

man, He . . . is a hap-py man, He . . . is a hap - py man, He is a

man, He . . . is a hap-py man, He . . . is a hap - py man, He is a

man, He is a ha - py man, He is a hap - py man, He is a

D. . . . . Ah! . . . . . Ah! . . . . . be - -

L. find when it's too late, You've brought a-bout a fate That you did not an - -

P. love for him is great, And he at an - y rate, Shall guide, shall guide my

W. such a pret - ty mate, We all con-gra - tu - late The bridegroom on his

S. such a pre - ty mate, We all con gra - tu - late The bridegroom on his
love for her is great, And she at an - y rate Shall guide shall guide my

T. L. such a pret - ty mate, We all con-gra - tu - late The bridegroom on his

T. such a pret - ty mate, We all con-gra - tu - late The bridegroom on his

is a hap - py, hap - py man, He is a hap - py,

is a hap - py, hap - py man, He is a hap - py,

is a hap - py, hap - py man, He is a hap - py,

D. _ lieve me if.. you can, To_

L. _ ti _ _ ci _ _ pate To_

P. fu _ ture fate

W. fate his fate, To_morrow then we meet,..

S. fate his fate, To_morrow then we meet,..
fu _ _ ture state

T. L. fate his fate. To _ _ _ mor _ _ row then

T. fate his fate, To _ _ _ mor _ _ row then

hap _ py man

hap _ py man

hap _ py man

D. _morrow then we meet, Fare _ _ well . . . . . .

L. _morrow then we meet, Fare _ _ well . . . . . .

P. Fare _ _ well . . . . . .

W. Fare _ _ well . . . . . .

S. Fare _ _ well . . . . . .

T. L. we meet, Fare _ _ well . . . . . .

T. we meet, Fare _ _ well . . . . . .

Fare _ _ well . . . . . .

Fare _ _ well . . . . . .

Fare _ _ well . . . . . .

ff

8va

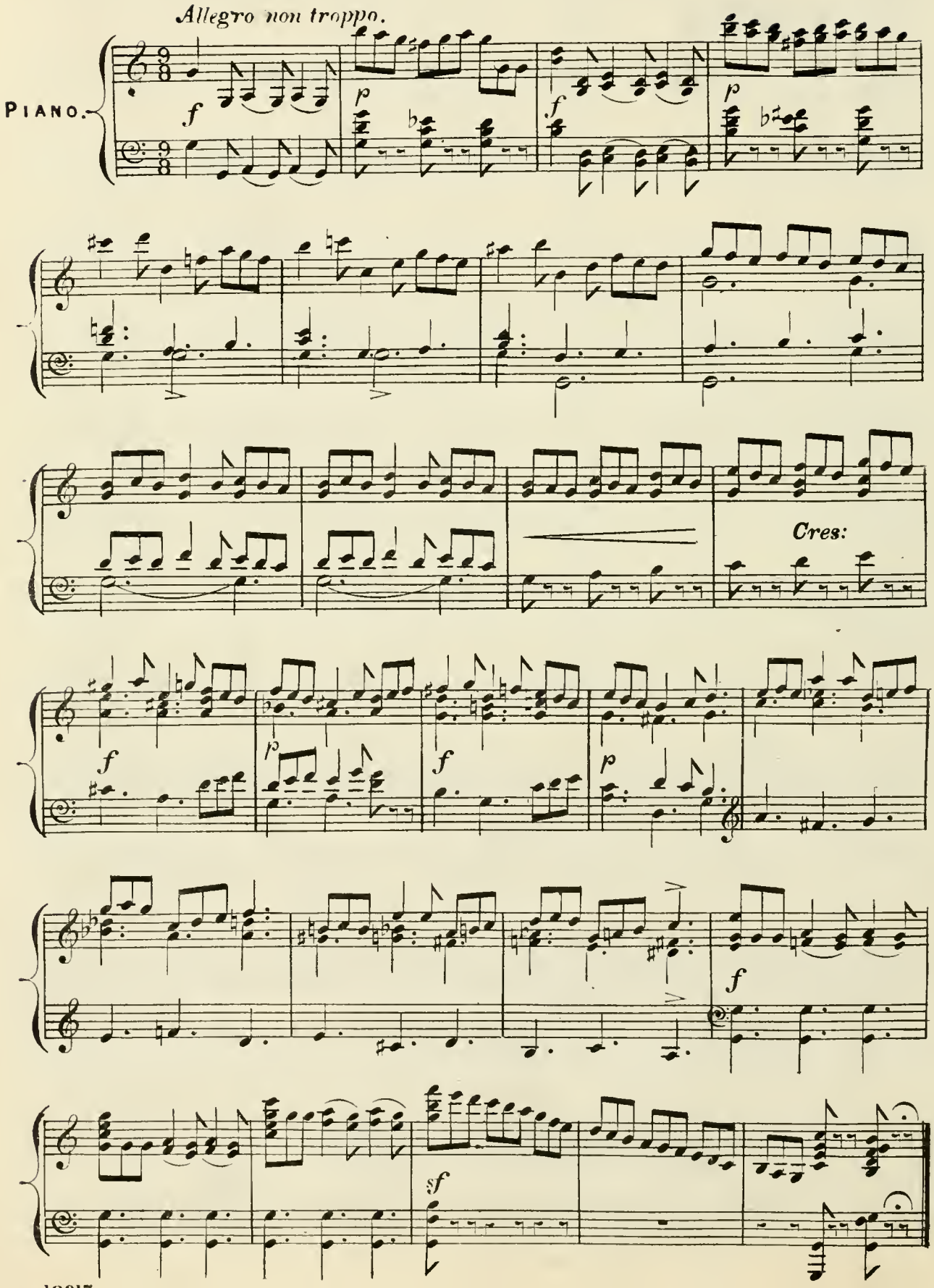
PED

*

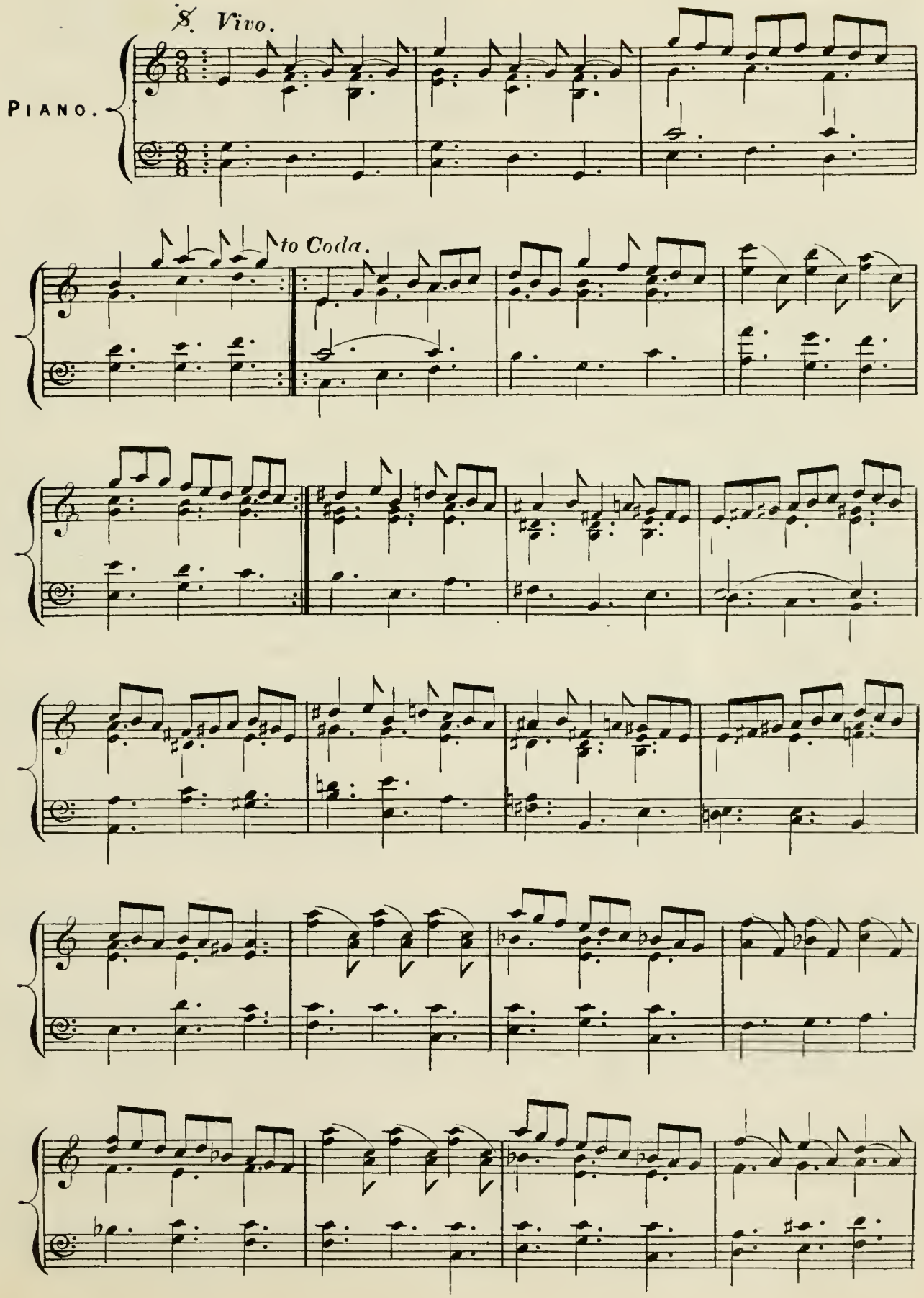
END OF FIRST ACT

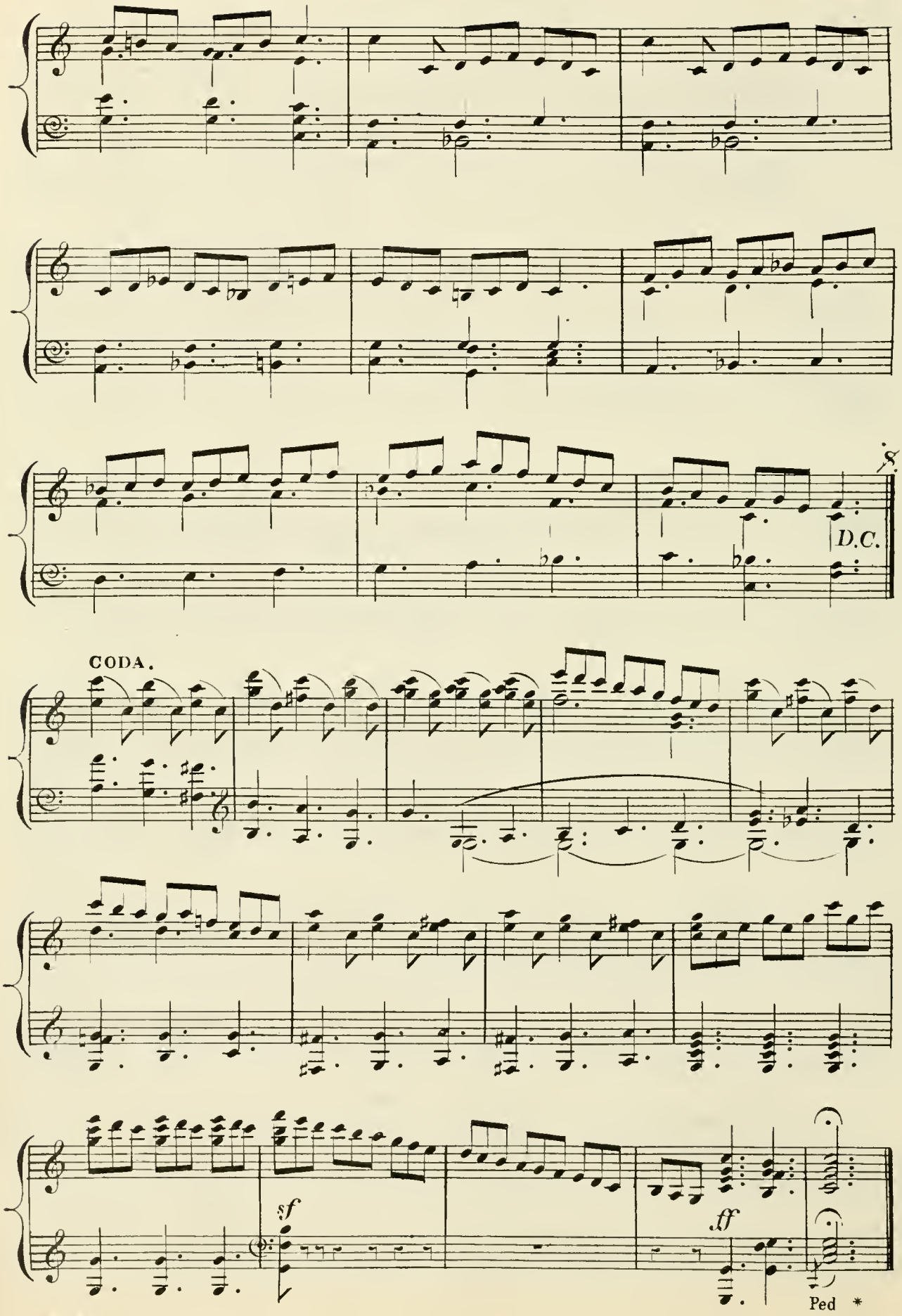
Act 2.

No. 10. INTRODUCTION & COUNTRY DANCE.



COUNTRY DANCE.

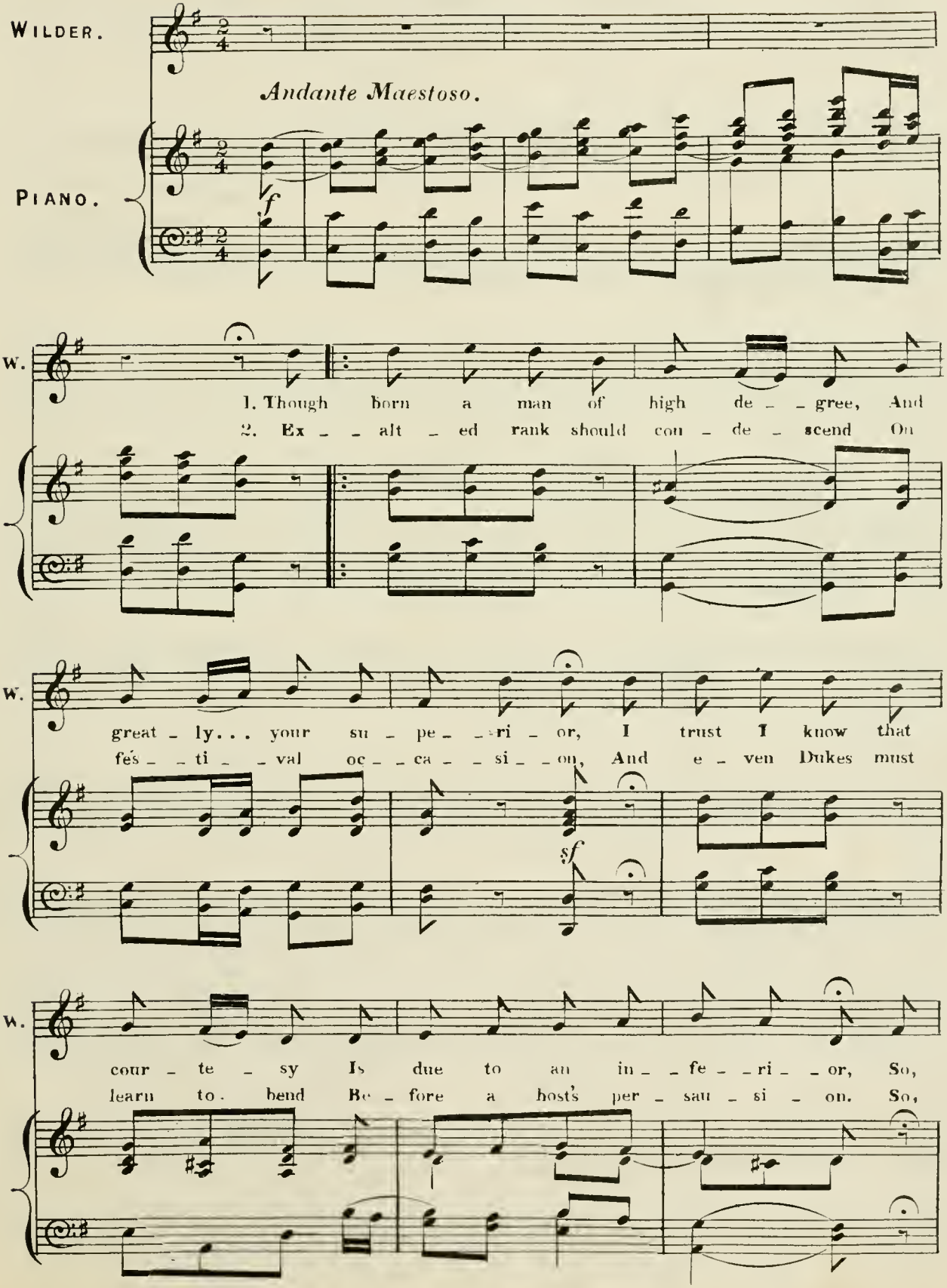



D.C.
CODA.
sf
ff
Ped *

No 11.

SONG.

WILDER & CHORUS.



W.

conscious that a du - - cal bow Will li - qui - date the
be - ing gra - cious - ly in - clined, To take what e - ver

W.

debt I... owe, I bend my back and bow my head, And thus accept your
I can find, I bend my back and bow my head, And thus accept your

CHORUS.

He bends his back, and bows his head, And thus accepts your board and bed.

2nd Verse
WILDER

W.

board and bed,
board and bed,

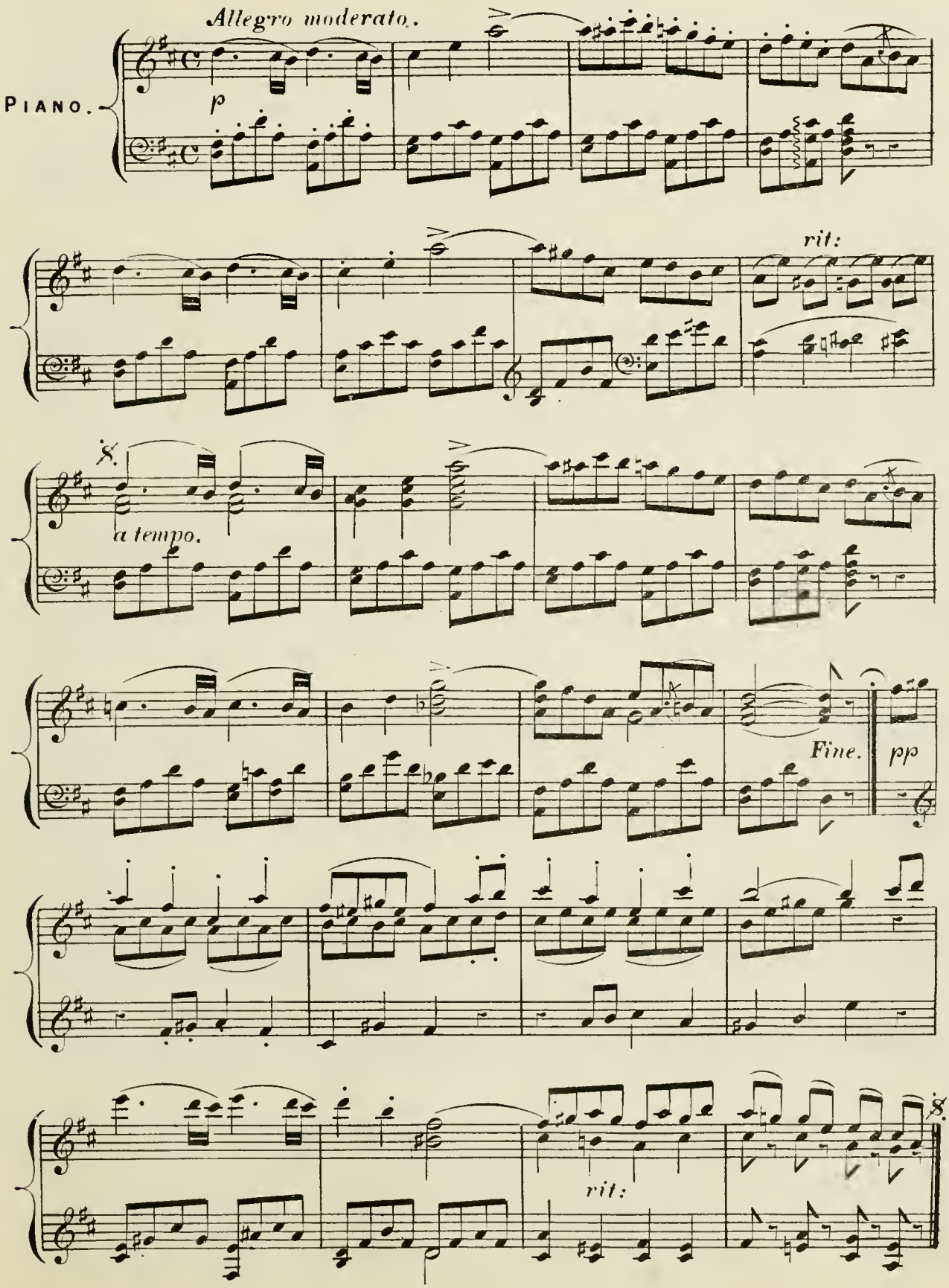
He bends his back, and bows his head, And thus accepts your board and bed. Ex -

He bends his back, and bows his head, And thus accepts your board and bed.

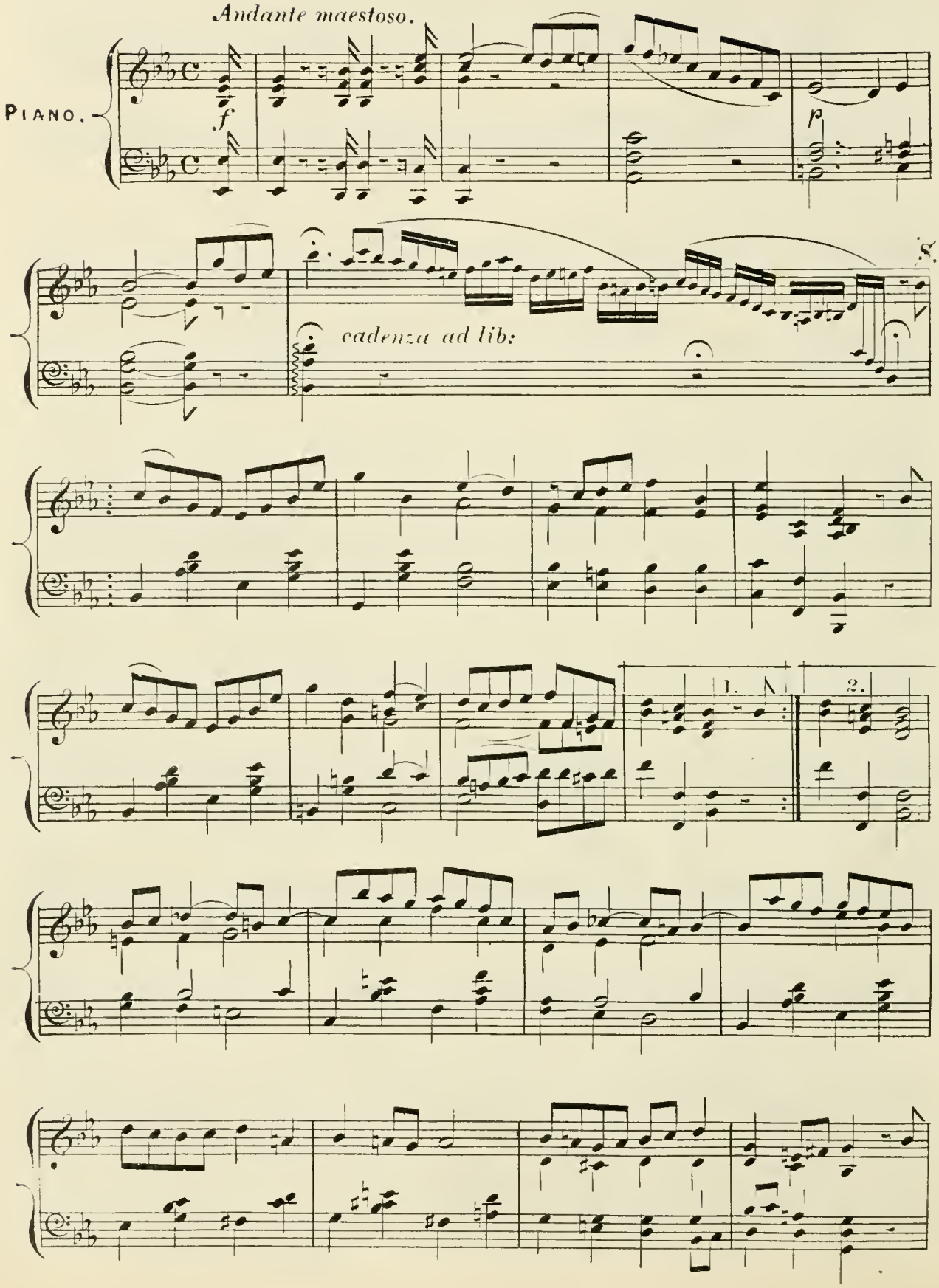
8va

f

No. 12. MUSIC FOR THE ENTRANCE OF DOROTHY AND LYDIA.



Nº 13. GRACEFUL DANCE.



to ⊕ Coda.

f

1.

2.

D.C.

⊕ Coda.

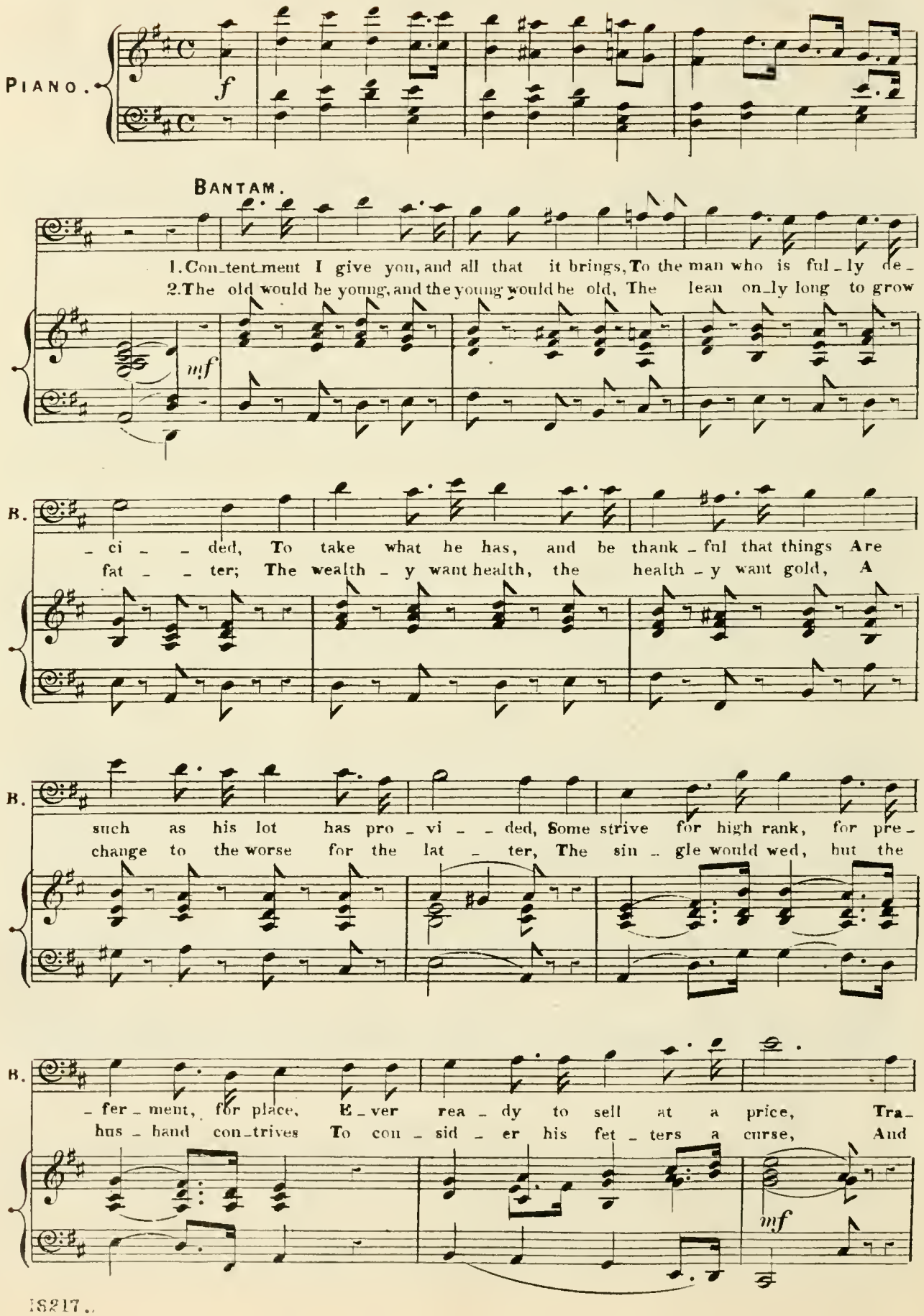
p

f

№ 14.

SONG.

BANTAM.



B.

_di_ _tion of fam_i_ly feal_ty, or race, In re_turn for a jewelled de_vice., But half the world sighs for the o_ther halfs wives, With the risk of a change for the worse.

p

B.

here's to the man who is pleased with his lot, Who ne_ver sits sigh_ing for

B.

what he has not, Con_ten_ted and thank_ful for what he has got, With a

B.

wel_come for all, To Chan_ti_cleer Hall.

CHORUS.

But here's to the man who his

But here's to the man who his

mf *p* *f*

pleased with his lot, Who ne_ver sits sigh_ing for what he has not, Con_

pleased with his lot, Who ne_ver sits sigh_ing for what he has not, Con_

f

_ten_ted and thankful for what he has got, With a wel_come for all To

_ten_ted and thankful for what he has got, With a wel_come for all To

2d *verse.*

The

Chan_ti_cleer Hall. Chan_ti_cleer Hall . . . .

Chan_ti_cleer Hall. Chan_ti_cleer Hall . . . .

ff

No. 15. SEPTETT & CHORUS.

DOROTHY, LYDIA, WILDER, SHERWOOD, LURCHER, & BANTAM.

BANTAM.

Allegro Moderato.

Now lets to bed

PIANO.

WILDER.

To bed so soon, Good night,

DOR: (*to* SH:)

WIL:

We

W.

(*to* LYD)

leave our hearts behind us, Most polite,

LYD:

A _ las! how soon can

DOR: & LYD:

D. L.

man for _ get! To day he swore that he'd be true To

gva

D.
L.

me — yes me a — lone — and yet, To night he sighs and

ova

WIL: (*to* LYD:)

SHER:

D.
L.

dies for you If you and I once more could meet, Our

S.

BAN:

hap — pi — ness would be complete, Good night, your grace and

DOR: & LYD:

Good night your grace and plea — sant dreams,

WIL:

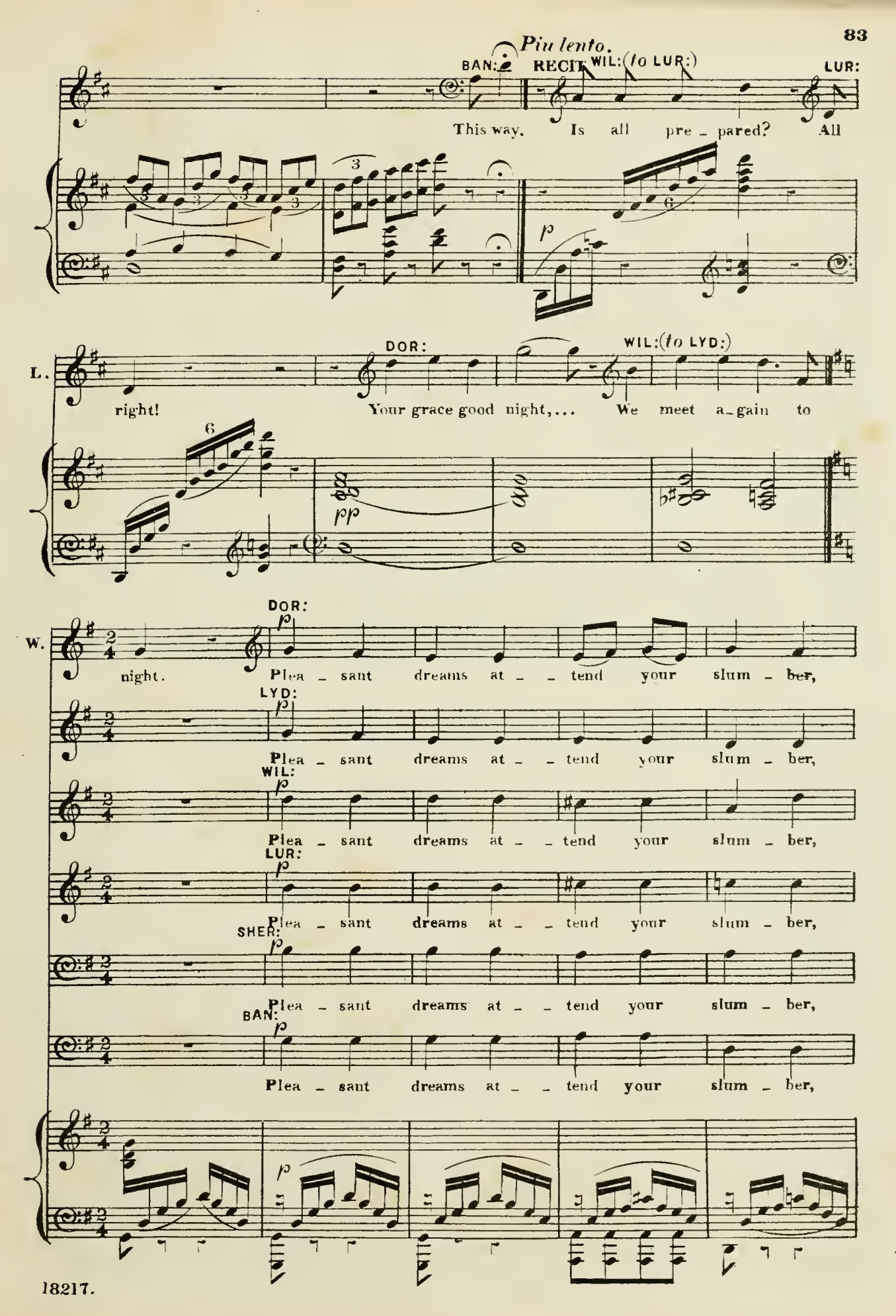
Good night your grace and plea — sant dreams,

SHER:

Good night your grace and plea — sant dreams,

B.

plea — sant dreams, Good night your grace and plea — sant dreams,


Piu lento.
BAN:
RECIT.
WIL: (to LUR:)
LUR:
This way. Is all pre - pared? All
L.
right!
DOR:
Your grace good night,...
WIL: (to LYD:)
We meet a-gain to
W.
night.
DOR:
Plea - sant dreams at - - tend your slum - ber,
LYD:
Plea - sant dreams at - - tend your slum - ber,
WIL:
Plea - sant dreams at - - tend your slum - ber,
LUR:
Plea - sant dreams at - - tend your slum - ber,
SHER:
Plea - sant dreams at - - tend your slum - ber,
BAN:
Plea - sant dreams at - - tend your slum - ber,

D. Hap - py fan - cies with - out num - ber, Guide you in the

L. Hap - py fan - cies with - out num - ber, Guide you in the

W. Hap - py fan - cies with - out num - ber, Guide you in the

L. Hap - py fan - cies with - out num - ber, Guide you in the

S. Hap - py fan - cies with - out num - ber, Guide you in the

B. Hap - py fan - cies with - out num - ber, Guide you in the

D. land of... sleep - ing, While the fai - ries vi - gil keep - ing,

L. land of sleep - ing, While the fai - ries vi - gil keep - ing,

W. land of sleep - ing, While the fai - ries vi - gil keep - ing,

L. land of sleep - ing, While the fai - ries vi - gil keep - ing,

S. land of sleep - ing, While the fai - ries vi - gil keep - ing,

B. land of sleep - ing, While the fai - ries vi - gil keep - ing,

D. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

L. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

W. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

L. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

S. Vi - sions bright, your sleep a dorn ing, Tend you till the

B. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

CHORUS. Vi - sions bright, your sleep a - dorn - ing, Tend you till the

Vi - sions bright, your sleep a - dorn - ing, Tend you till the

Vi - sions bright, your sleep a - dorn - ing, Tend you till the

D. light of... morn - ing Through the lat - ticed win - dow break - ing

L. light of morn - ing Through the lat - ticed win - dow break - ing

W. light of morn - ing Through the lat - ticed win - dow break - ing

L. light of... morn - ing Through the lat - ticed win - dow break - ing

S. light of morn - ing Through the lat - ticed win - dow break - ing

B. light of... morn - ing Through the lat - ticed win - dow break - ing

light of... morn - ing Through the lat - ticed win - dow break - ing

light of morn - ing Through the lat - ticed win - dow break - ing

light of... morn - ing Through the lat - ticed win - dow break - ing

D. Tells you that the day is... wa - - king, And through the

L. Tells you that the day is... wa - - king, And through the

W. Tells you that the day is wa - - king,

L. Tells you that the day is wa - - king,

S. Tells you that the day is wa - - king, And through the

B. Tells you that the day is wa - - king, And through the

Tells you that the day is... wa - - king,

Tells you that the day is wa - - king,

Tells you that the day is wa - - king,

D. pane creeps day a - gain, Your grace good

L. pane creeps day a - gain, Your grace good

W.

L.

S. pane creeps day a - gain, Your grace good

B. pane creeps day a - gain, Your grace good

D. night, And through the pane creeps day a - gain -

L. night, And through the pane creeps day a - gain -

W.

L. And through the pane creeps day a - gain -

S. night, And through the pane creeps day a - gain -

B. night, And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

And through the pane creeps day a - gain -

D. Your grace good night . . . . . .

L. Your grace good night . . . . . .

W. Mine host good night . . . . . .

L. Your grace good night . . . . . .

S. Your grace good night . . . . . .

B. Your grace good night . . . . . .

Your grace good night . . . . . .

Your grace good night . . . . . .

Your grace good night . . . . . .

PED *

Nº 16. RECIT & QUARTETT.

DOROTHY, LYDIA, WILDER, & SHERWOOD.

WILD: (*to* LYD:) SHER: (*to* DOR:) DOR: (*to* SHER:)

WILDER. One moment, pray! Stay dont run a_way! Meet me to

PIANO. *f*

LYD: (*to* WILD:) WILD:

D. morrow! Meet me to morrow! To morrow is to

p

DOR: *rall:* *Allegretto.*

To mor_row is to_ _day,

LYD:

To mor_row is to_ _day,

W. day, To mor_row is to_ _day,

SHER:

To morrow is to_day, To mor_row is to_ _day,

fp

WILD:

Oh! fly not yet, 'tis not too late To bid me hope or

W. mourn my fate For lo - vers learn from ear - ly morn The cru - el hand of

SHER:

W. time to scorn, What mat - ter what the hour may be, Time was not made for

S. you and me, Then hear me whis - per e're we part The promptings of a

DOR:

S. beat - ing heart And do you think the test sir Of love so light a

p

D. thing, That maids will leave their nests sir Like fledglings in the

LYD:

D. spring Be - cause they've wings to fly with And want to soar a - -

L. - bove! The... man I live and die... with Must prove to me his

WILD:

L. love. Pray take from me this to - ken, My vows are

f *f*

SHER:

W. ne - ver bro - ken, Let me on your fin - ger place this ring.

DOROTHY.

Your vows will soon be bro - ken, This ring I take as to - ken

LYDIA.

Your vows will soon be bro - ken, This ring I take as to - ken

WILDER.

Pray take from me this to - ken, My vows are ne - ver bro - ken,

SHERWOOD.

Pray take from me this to - ken, My vows are ne - ver bro - ken,

PIANO.

f

D.

That a man is but a faith - less thing.

L.

That a man is but a faith - less thing.

W.

Let me on your fin - ger place this ring.

S.

Let me on your fin - ger place this ring.

3

f

Nº 16a.

BALLAD.

SHERWOOD.

SHERWOOD.

Andante moderato.

1. I
2. Oh!

PIANO.

p *cres.*

S.

stand at your thresh_old sigh_ing, As the cru_el hours creep by . . . And the
tell me why if you in_ten_ded, Thus to treat my love with scorn . . . Such

p

S.

time is . . . slow_ly dy_ing, That once too quick did fly . . . Your
rents as will ne_ver be mend_ed, In this poor heart you've torn . . . Why,

S.

beau_ty o'er my be_ing, Has shed a sub_tle spell . . . And a_
why did your beau_ty en_slave me, And give me such ex_qui_site pain . . . Oh

S.

pp

– las there is no flee – ing From the charms that you wield so well . . . For my
say but the word that would save me And bid me hope a – gain . . . For my

f

S.

heart is wild – ly beat – ing, As it ne – ver beat be – fore . . . One
heart is wild – ly beat – ing, As it ne – ver beat be – fore . . . One

pp

S

word! one whis – pered greeting In mer – cy I im – plore . . . For from
word! one whis – pered greeting In mer – cy I im – plore . . .

colla voce.

Allegretto.

daylight a hint we might bor – row And prudence might come with the light . . . Then

p leggiero.

S.

why should we wait till to_mor_row, You are queen of my heart to_night . . . From

S.

daylight a hint we might bor_row And prudence might come with the light . . . Then

S

why should we wait till to_mor_row, You are queen of my heart to_night.

pp

C

S.

D.C.

C

Fine.

C

No. 17.

TRIO.

WILDER, SHERWOOD, & BANTAM.

SHERWOOD.

Allegro pomposo.

PIANO.

f

S.

Are you sure that they are all in bed?

WILDER.

ff Si _ lence! si _ lence! Be careful how you tread

p

W.

SHER: Let me bind you.

WIL: Take care not too tight.

SHER: Now's the time to wake our wor_thy friend the Knight.

WIL: Ha! ha!

ff

SHER: Ho! ho!

BANTAM. Who's there?

WIL: Hush! here he comes

p

BAN: Speak! Who is there?

SHER: We've got him now.

BAN: Confound the stair! For

B. mer - cy, sir, I hum - bly crave, Pray take my cash, and all I have, But

B. spare my life. We want your cash, and all... you have We

WIL:

SHER: We want.... your cash and all... you have We

BAN: Oh! spare Oh! spare

W. want your cash and all you have, But not your life We

S. want your cash and all you have, But not your life We

B. take my cash and all I have But spare my life Pray

f

W. want your cash and all you have, We want your cash, and all you have, We

S. want your cash and all you have, We want your cash, and all you have, We

B. take my cash and all I have, Pray take my cash and all I have, Take

W. want your cash, But not your life.

S. want your cash, But not your life.

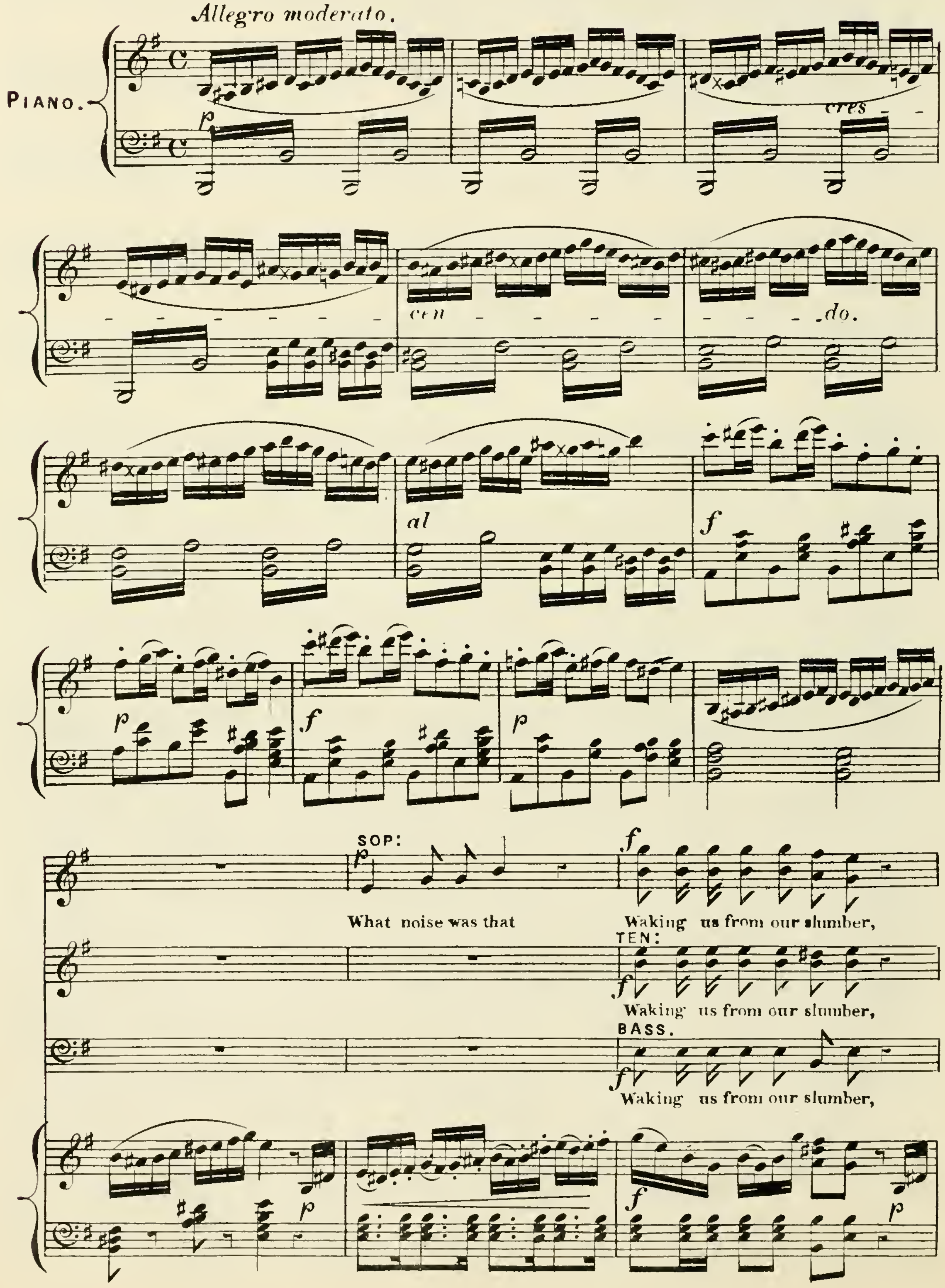
B. all my cash, But spare my life.

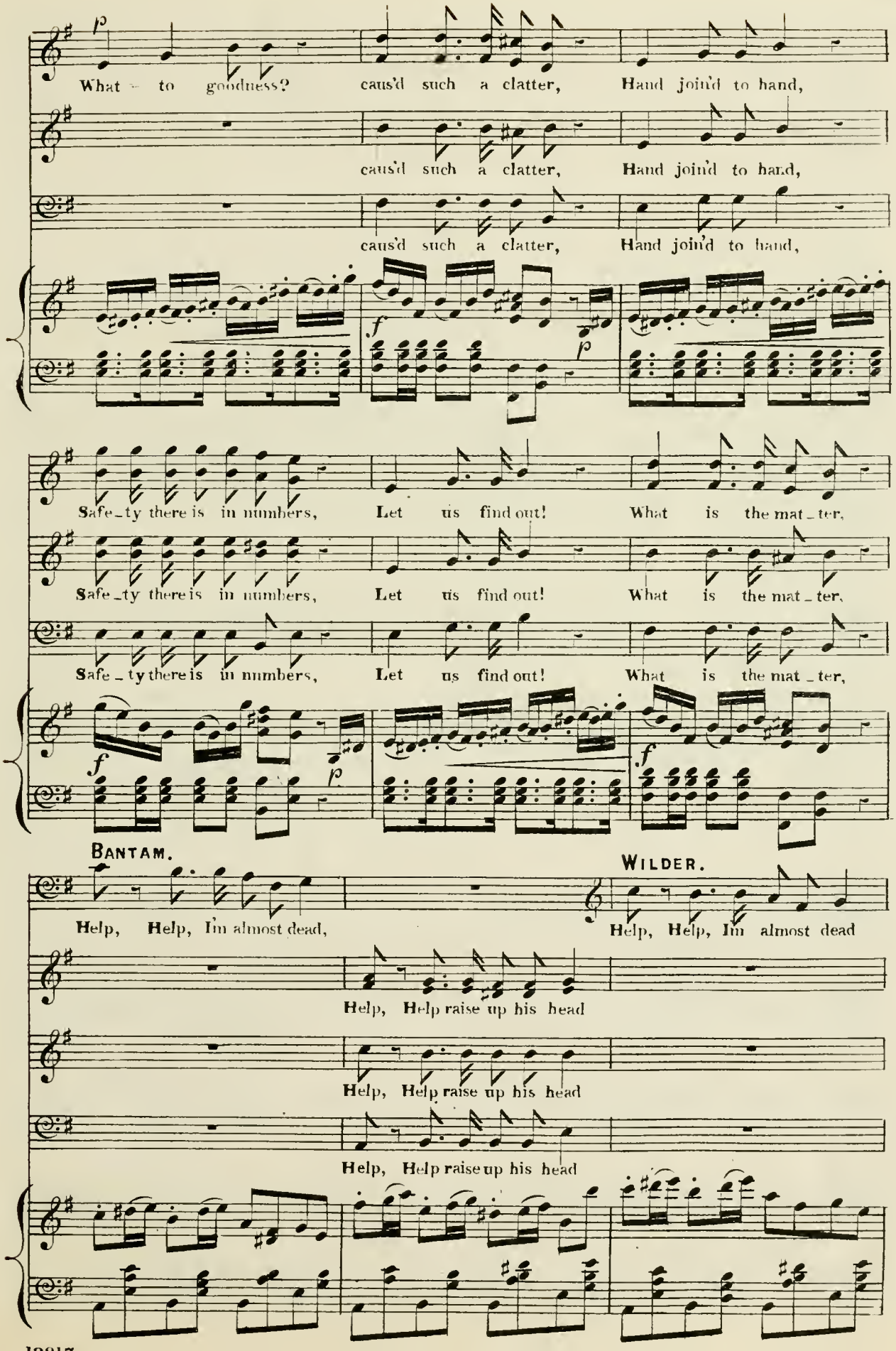
ff

No. 18.

CHORUS.

DOROTHY, LYDIA, WILDER, SHERWOOD, BANTAM, LURCHER, & CHORUS.




p
What - to goodness? caus'd such a clatter, Hand join'd to hand,
caus'd such a clatter, Hand join'd to hand,
caus'd such a clatter, Hand join'd to hand,
f
p
Safe_ty there is in numbers, Let us find out! What is the mat_ter,
Safe_ty there is in numbers, Let us find out! What is the mat_ter,
Safe_ty there is in numbers, Let us find out! What is the mat_ter,
f
p
f
BANTAM.
Help, Help, I'm almost dead,
WILDER.
Help, Help, I'm almost dead
Help, Help raise up his head
Help, Help raise up his head
Help, Help raise up his head

Lift up his Graces head,

Lift up his Graces head,

Lift up his Graces head,

p

DOROTHY.

Oh! fa - ther what a

p

CHORUS.

D. dread - ful sight To see you in so sad a plight, Oh what a

Oh what a

Oh what a

DOR:

sight, ... And see most shock - ing to re - late His

LYDIA.

sight, ... And see most shock - ing to re - late His

sight, ...

p

hr

D. grace has met the self same . . . fate

CHORUS.

Too shock - ing

L. grace has met the self same . . . fate

Too shock - ing

Too shock - ing

hr

quite . . . . . .

DOR:

Oh! what a night,

quite . . . . . .

LYD.

Oh! what a night,

quite . . . . . .

BAN: & SHER:

Oh! what a night,

p

D.

Too shocking quite,

L.

Too shocking quite,

B. S.

Too shocking quite,

CHORUS.

f

Daring a death to plunder, What's coming next we wonder,

f

Daring a death to plunder, What's coming next we wonder,

f

Daring a death to plunder, What's coming next we wonder,

f *p* *f*

D.

Oh! what a night! Too shocking, shocking quite,

L.

Oh! what a night! Too shocking, shocking quite,

B. S.

O! what a night! Too shocking quite,

O! what a night! Too shocking quite,

O! what a night! Too shocking quite,

p

D. Oh! . . . . . what . . . . . a night . . . . . .

L. Oh! what a night . . . . . .

B. S. Oh! what a night . . . . . .

Oh! what a night . . . . . .

Oh! what a night . . . . . .

Oh! what a night . . . . . .

f

ff

BAN: My money's safe

Andante maestoso.

BAN: There's not a pen - ny

How ve - ry strange, . . .

How ve - ry strange, . . .

How ve - ry strange, . . .

f *p*

B.

WIL: (*indeed.*) BAN:

miss_ing, Ah! Not one,

WIL: LUR:

Speak! What is it, Your grace I fear! Has been

f

Ah!

f

Ah!

f

Ah!

L.

SHER: LUR: *rit:* *Allegro.*

robbed, They've got the swag, Yes! taken ev'_ry mag,

Oh!

Oh!

Oh!

rit: *p*

SHER: See! not one shil - ling left,

cres:

WIL. Of ev'- - ry-thing be - reft,

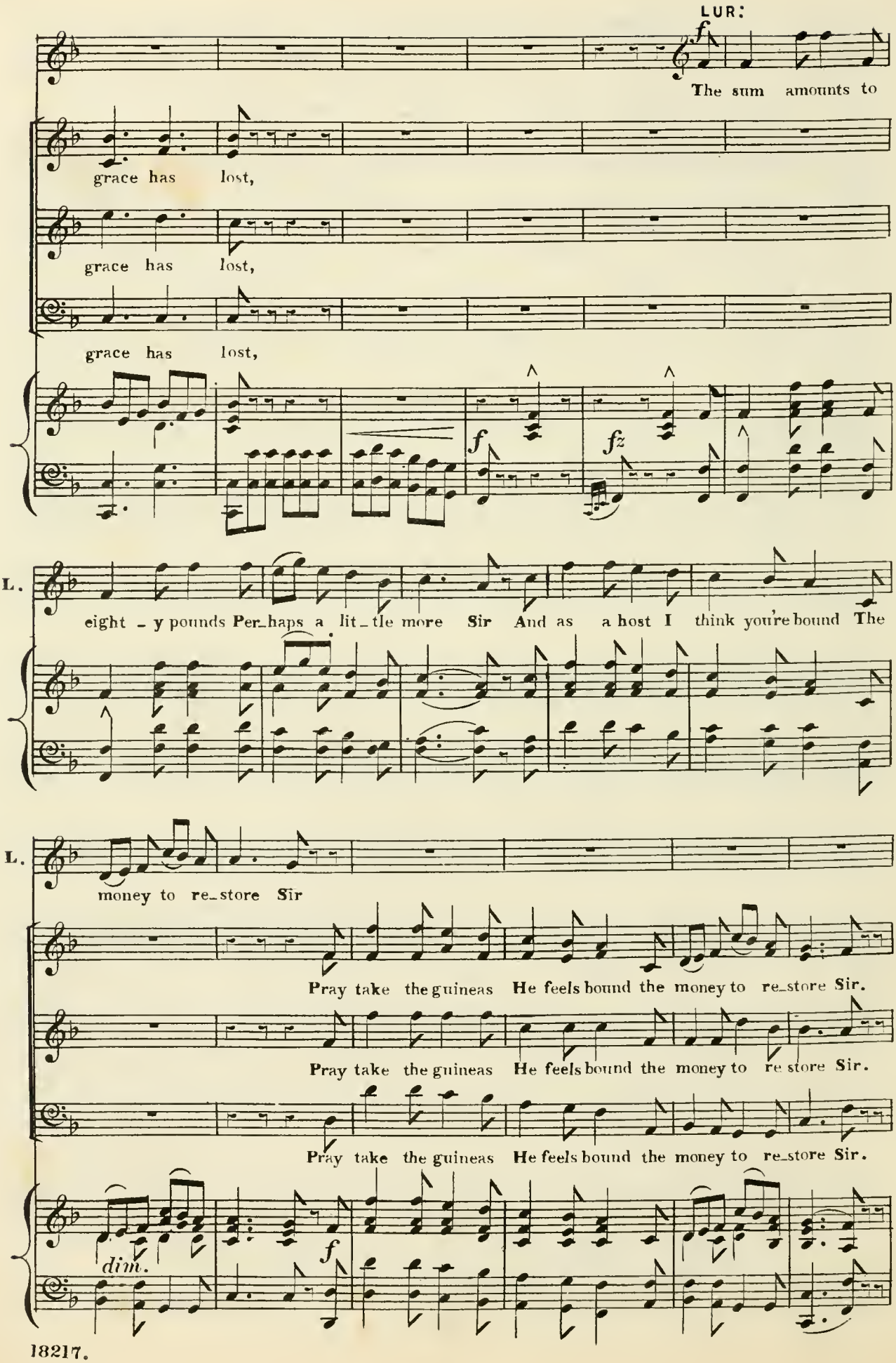
BAN: The sum . . . . . must

B. be . . . . re-paid, ... at a - . - ny cost, ...

Pray . . . . men - - tion . . . . what . . . . a - mount your

Pray men - tion what a - mount your grace has lost, your

Pray men - tion what a - mount your grace has lost, your


LUR:
The sum amounts to
grace has lost,
grace has lost,
grace has lost,
L.
eight - y pounds Per_haps a lit_tle more Sir And as a host I think you're bound The
L.
money to re_store Sir
Pray take the guineas He feels bound the money to re_store Sir.
Pray take the guineas He feels bound the money to re store Sir.
Pray take the guineas He feels bound the money to re_store Sir.
dim.

WIL: Well then I

DOR: His grace we own ac-

LYD: His grace we own ac-

W. take the money as a loan,

SHER: His grace we own ac-

BAN: His grace we own ac-

Andante.

D. -cepts the loan With such a tone that one would feel in-clin'd to think the

L. -cepts the loan With such a tone that one would feel in-clin'd to think the

S. -cepts the loan With such a tone that one would feel in-clin'd to think the

B. -cepts the loan With such a tone that one would feel in-clin'd to think the

D. gold was all his own His grace we own ac - cepts the loan with

LYD: with Sop: 2nd

L. gold was all his own His grace we own ac - cepts the loan with

WILD: with Ten: 1st

S. gold was all his own His grace we own . . ac - cepts the loan with

CHORUS.

LURCH: with Ten. 2nd

B. gold was all his own BAN: & SHER. with Bass. His grace we own ac - cepts the loan with

rit:

D. such a tone That one would feel inclin'd to think the gold was all his own,

L. such a tone That one would feel inclin'd to think . . the gold was all his own,

W. such a tone That one would feel inclin'd to think . . the gold was all his own,

B. S. such a tone That one would feel inclin'd to think . . the gold was all his own

rit:

Vivace.

SHER:

And when his grace re - turns this way The mo - ney he is

pp stacc:

WILD: I'm much afraid it won't be paid Of course your loan will be repaid,

LURCH: Of course the loan will be repaid,

S. sure to pay, Of course the loan will be repaid,

DOR: Hark I hear the quarter chime,

Tempo di Valse.

p e stacc:

LYD: What on earth can be the time,

DOR: Midnight not long past be sure,

DOR: Why the clock is striking four

LURCH: col Ten: 2d

LYD: Why the clock is striking four

BAN: Once more to slumber,

SHER.

Once more to slumber

SOP: We must all to bed a - gain, 'Till the sunshine thro' the

TEN: We must all to bed a - gain, 'Till the sunshine thro' the

BASS. We must all to bed a - gain, 'Till the sunshine thro' the

DOR: And the bright morning light Brings us day a - gain,

LYD: pane, And the bright morning light Brings us day a - gain,

WILD: pane, And the bright morning light Brings us day a - gain,

SHER: pane, And the bright morning light Brings us day a - gain,

D. And the bright morn - ing light brings the... day, brings the day a -

L. And the bright morn - ing light, brings the day a -

W. And the bright morn - ing light, brings the day a -

S. And the bright morn - ing light, brings the day a -

D. – gain, Hark I hear the quarter chime,

L. – gain, Hark I hear the quarter chime,

W. – gain,

S. – gain,

SOP: Brings us day a – gain, We must all to bed a – gain,

LURCH: col Ten. 2nd pp We must all to bed a – gain,

BASS. We must to bed

D. Off to bed it is now time,

L. Off to bed it is now time,

W.

S.

We must all to bed a – gain, We must

We must all to bed a – gain, We must

We must to bed, We

D. Then it is the half hour chime

L. Then it is the half hour chime

W.

S.

all to bed a - gain, We must all . . . to

all to bed a - gain, We must all to

must to bed We must all . . . to

D Yes the clock is striking four,

L Yes the clock is striking four,

S. Once more to slumber,

BAN: Once more to slumber,

bed a - gain, We must all to bed a -

bed a - gain, We must all to bed a -

bed a - gain, We must all to bed a -

S. Once more to slum_ber,

B. Once more to slum_ber,

_gain, We must all to bed a_gain

_gain, We must all to bed a_gain

_gain, We must to bed

D. 'Till the bright morning light, Brings us day a_gain, Till the bright

L. 'Till the bright morning light, Brings us day a_gain, We must

W. 'Till the bright morning light, Brings us day a_gain, We must

S. 'Till the bright morning light, Brings us day a_gain, We must

B. We

D. morn_ing light Brings day a - gain, Till the bright

L. all to bed a - gain, Till the bright

W. all to bed a - gain, Till the bright

S. all to bed a - gain, Till the bright

B. must to bed We

We

We

f We must all to bed *p*

f *p*

D. morning light bring the day a - gain, Till the bright

L. morning light bring the day a - gain, We

W. morning light bring the day a - gain, We

S. morning light bring the day a - gain, We

B. must all to bed, We

must to bed, We must

must to bed, We must

must to bed, We

pp

smorzando al fine.

D. morn_ing light brings day a_gain Till the bright morning light Brings us

L. must to bed Till the bright morning light Brings us

W. must to bed We must

S. must to bed We must

B. must to bed We must

all to bed a_gain We must

all to bed a_gain We must

must to bed, We must

D. day a_gain . . . . . .

L. day a_gain . . . . . .

W. all to bed . . . . . .

S. all to bed . . . . . .

B. all to bed . . . . . .

all to bed . . . . . .

all to bed . . . . . .

all to bed . . . . . .

all to bed . . . . . .

p *fz*

No. 19.

FINALE.

DOROTHY, LYDIA, WILDER, SHERWOOD, LURCHER, BANTAM, & CHORUS

Allegro.

HORN.

ECHO.

PIANO.

TENORS BEHIND SCENE.

2nd time Solo DOR: 1st time Tenors of Chos. Solo.

Hark forward hark forward a - way, ... A hunt-ing we'll go to day . . . . And the ear - ly dawn of the au - tumn morn Is rea - dy to shew the way, ... Hark forward hark forward a - way . . . . Tis a beau - ti - ful hunt - ing day . . . . And

f *p*

horse and hound shall skim the ground to the sound of the horn so gay, . . . And

horse and hound shall skim the ground to the sound of the horn so

gay,

Ten: gay . . . . And the ear _ ly dawn of the au _ tumn morn is rea _ dy to shew us the

And the ear _ ly dawn of the au _ tumn morn is rea _ dy to shew us the

Bass. And the ear _ ly dawn of the au _ tumn morn is rea _ dy to shew us the

And the ear _ ly dawn of the au _ tumn morn is rea _ dy to shew us the

p

SOP:

Tally ho!

Tally ho!

TEN:

way . . . . And horse and hound shall skim the ground to the sound of the horn so

way . . . . And horse and hound shall skim the ground to the sound of the horn so

BASS.

way . . . . And horse and hound shall skim the ground to the sound of the horn so

way . . . . And horse and hound shall skim the ground to the sound of the horn so

Tal_ly ho,

Tal_ly ho,

gay . . . . . And horse and hound shall skim the ground to the sound of the horn so

gay . . . . . And horse and hound shall skim the ground to the sound of the horn so

gay . . . . . And horse and hound shall skim the ground to the sound of the horn so

gay . . . . . And horse and hound shall skim the ground to the sound of the horn so

tutta forza.

Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho tal_ly

Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho tal_ly

gay, ... Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho tal_ly

gay, ... Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho tal_ly

gay, ... Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho tal_ly

gay, ... Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho tal_ly

Enter DOR: *and* LYD:

DOR: Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

LYD: Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

WILD: Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

SHER: Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

LURCH: Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

BAN: Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

ho, ... Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

ho, ... Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

ho, ... Tal_ly ho, ... Tal_ly ho, ... Tal_ly ho, Tal_ly ho, Tal_ly

D. ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

L. ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

W. ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

S. ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

L. ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

B. ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

ho, ... A hunt_ing we'll go to day . . . . And the ear _ ly dawn of the

D. au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

L. au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

W. au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

S. au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

L. au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

B. au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

au _ tumn morn is rea _ dy to shew us the way . . . . . Tal _ ly

D. ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

L. ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

W. ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

S. ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

L. ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

B. ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

ho, tal - ly ho, tal - ly ho, ... 'Tis a beau - ti - ful hunt - ing

D. day, ... And horse and hound shall skim the ground to the

L. day, ... And horse and hound shall skim the ground to the

W. day, ... And horse and hound shall skim the ground to the

S. day, ... And horse and hound shall skim the ground to the

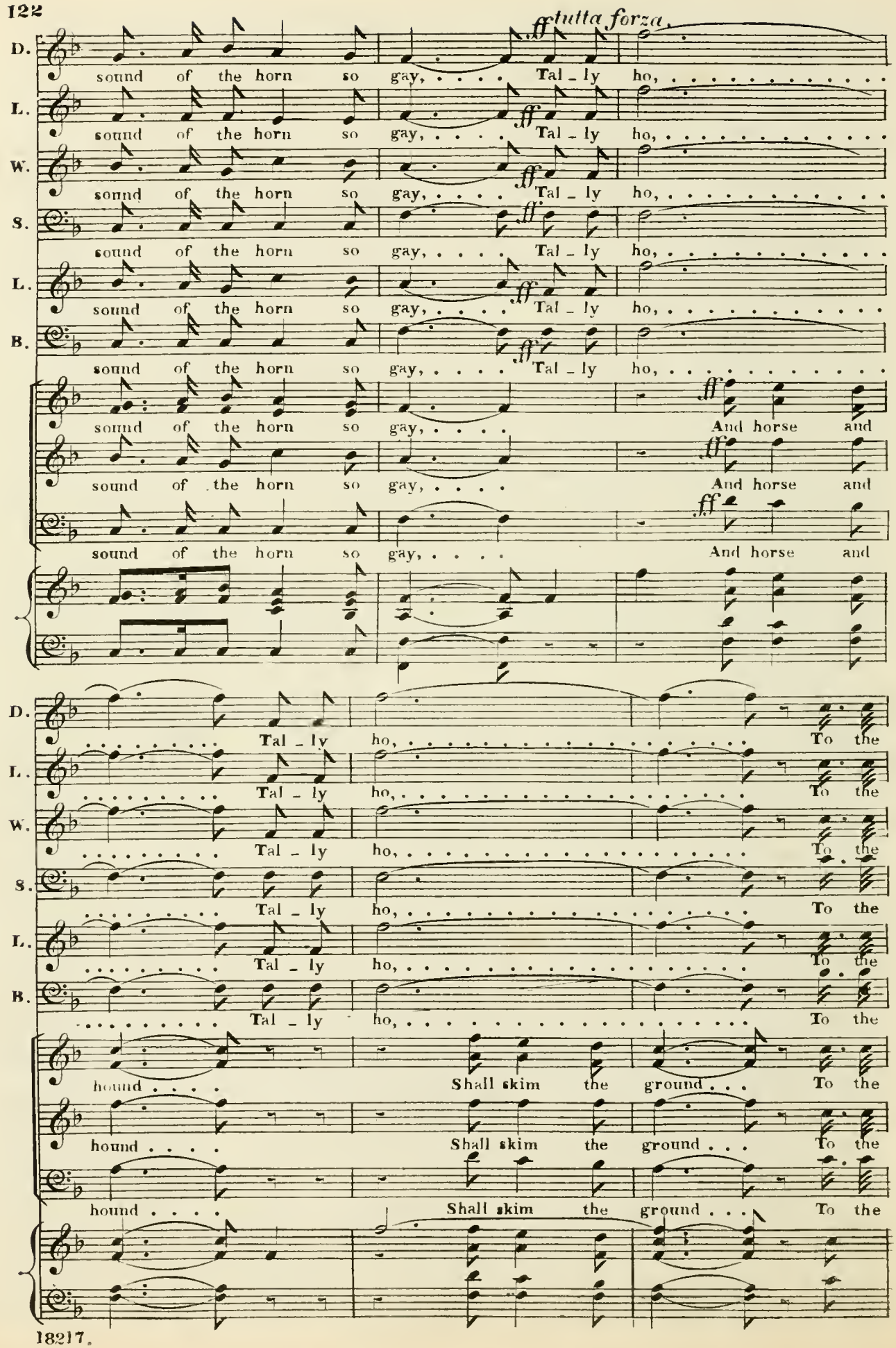
L. day, ... And horse and hound shall skim the ground to the

B. day, ... And horse and hound shall skim the ground to the

day, ... And horse and hound shall skim the ground to the

day, ... And horse and hound shall skim the ground to the

day, ... And horse and hound shall skim the ground to the


ff tutta forza.
D. sound of the horn so gay, ... Tal - ly ho, ...
L. sound of the horn so gay, ... Tal - ly ho, ...
W. sound of the horn so gay, ... Tal - ly ho, ...
S. sound of the horn so gay, ... Tal - ly ho, ...
L. sound of the horn so gay, ... Tal - ly ho, ...
B. sound of the horn so gay, ... Tal - ly ho, ...
sound of the horn so gay, ... And horse and
sound of the horn so gay, ... And horse and
sound of the horn so gay, ... And horse and
D. Tal - ly ho, ... To the
L. Tal - ly ho, ... To the
W. Tal - ly ho, ... To the
S. Tal - ly ho, ... To the
L. Tal - ly ho, ... To the
B. Tal - ly ho, ... To the
hound . . . . Shall skim the ground . . . To the
hound . . . . Shall skim the ground . . . To the
hound . . . . Shall skim the ground . . . To the

2nd time. Pause 2nd time only.

D. sound of the horn so gay . . . . . .

L. sound of the horn so gay . . . . . .

W. sound of the horn so gay . . . . . .

S. sound of the horn so gay . . . . . .

L. sound of the horn so gay . . . . . .

B. sound of the horn so gay . . . . . .

sound of the horn so gay . . . . . .

sound of the horn so gay . . . . . .

sound of the horn so gay . . . . . .

Pause 2nd time only

DOR:

Hark

Ped * Ped

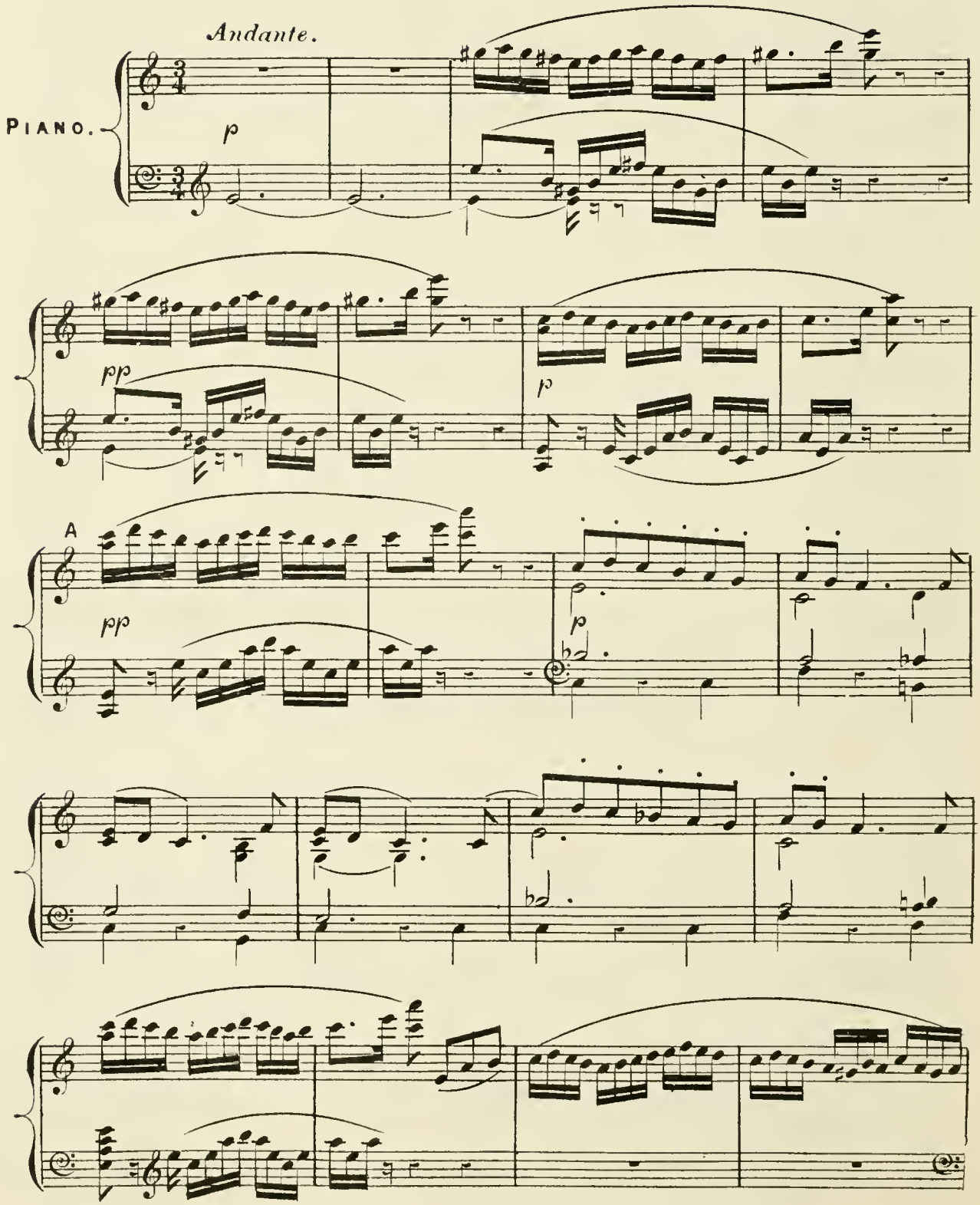
*

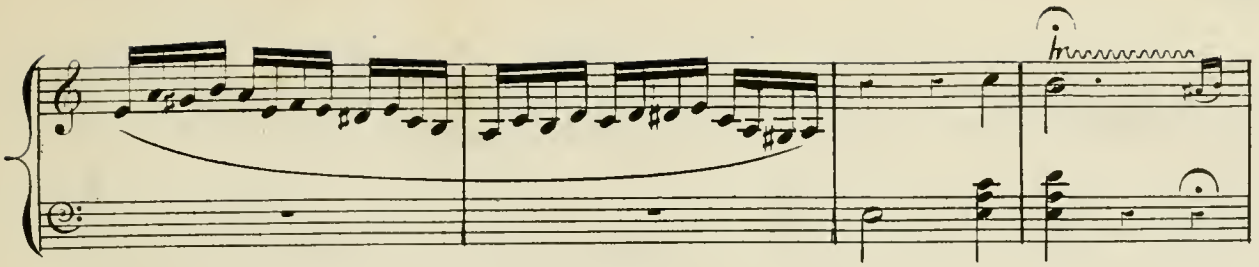
END OF SECOND ACT.

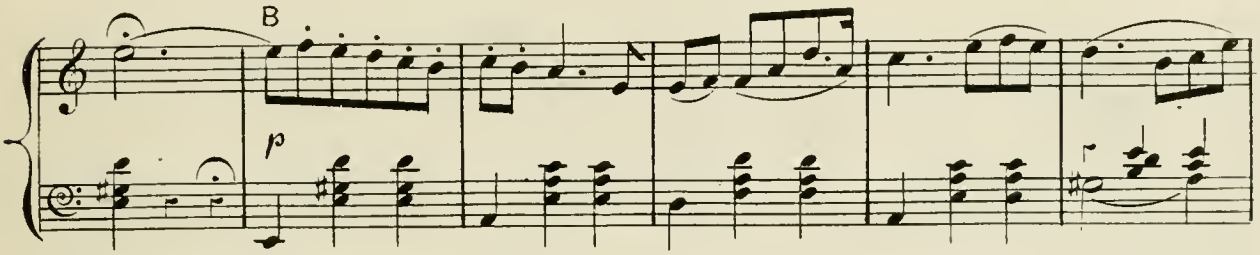
Nº 20.

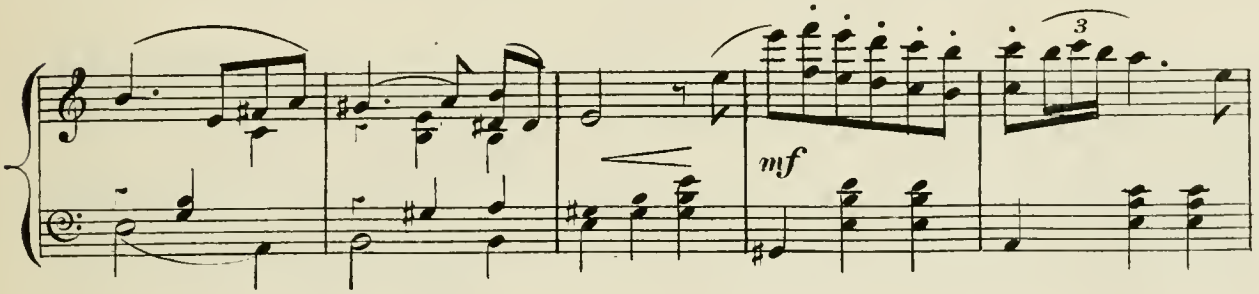
Act 3.

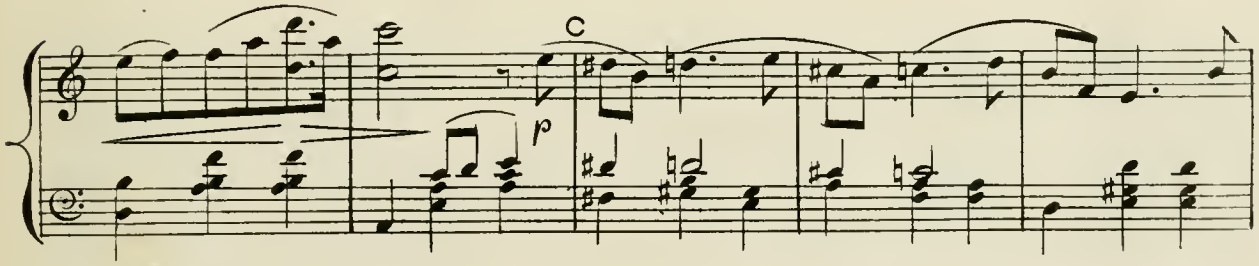
BALLET.

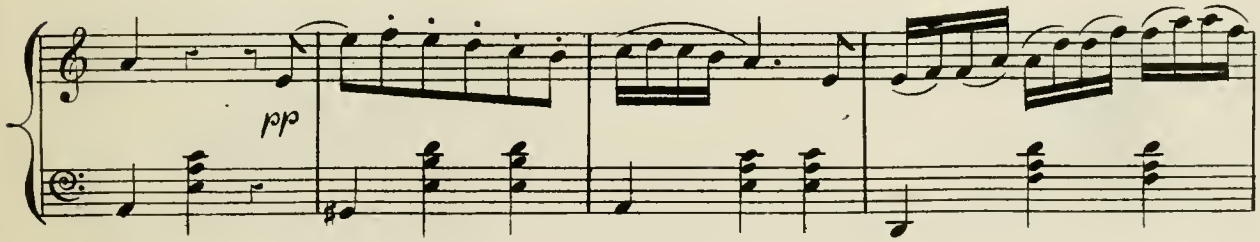


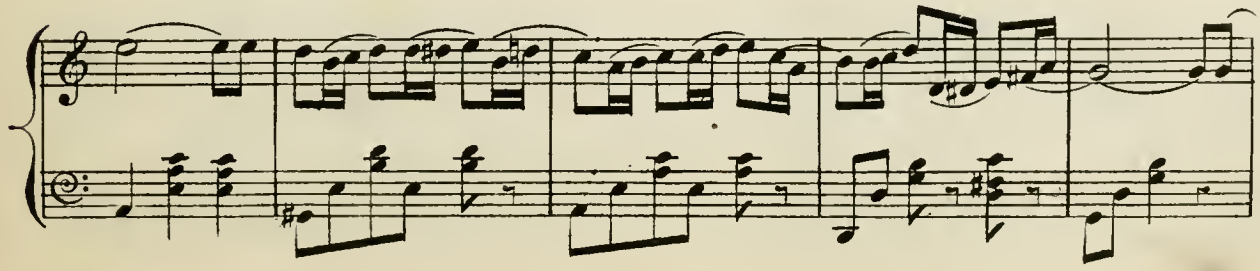


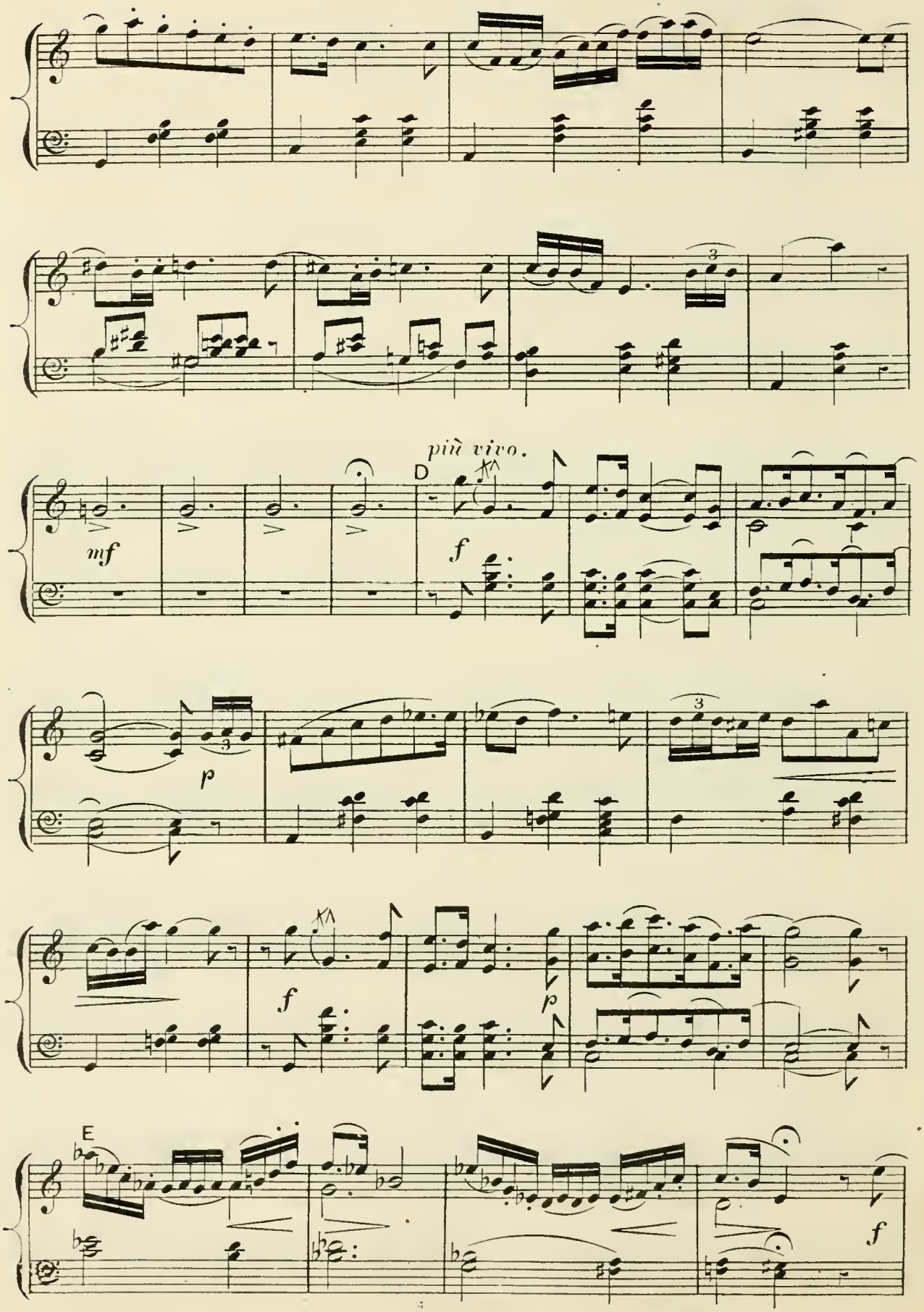

B
p

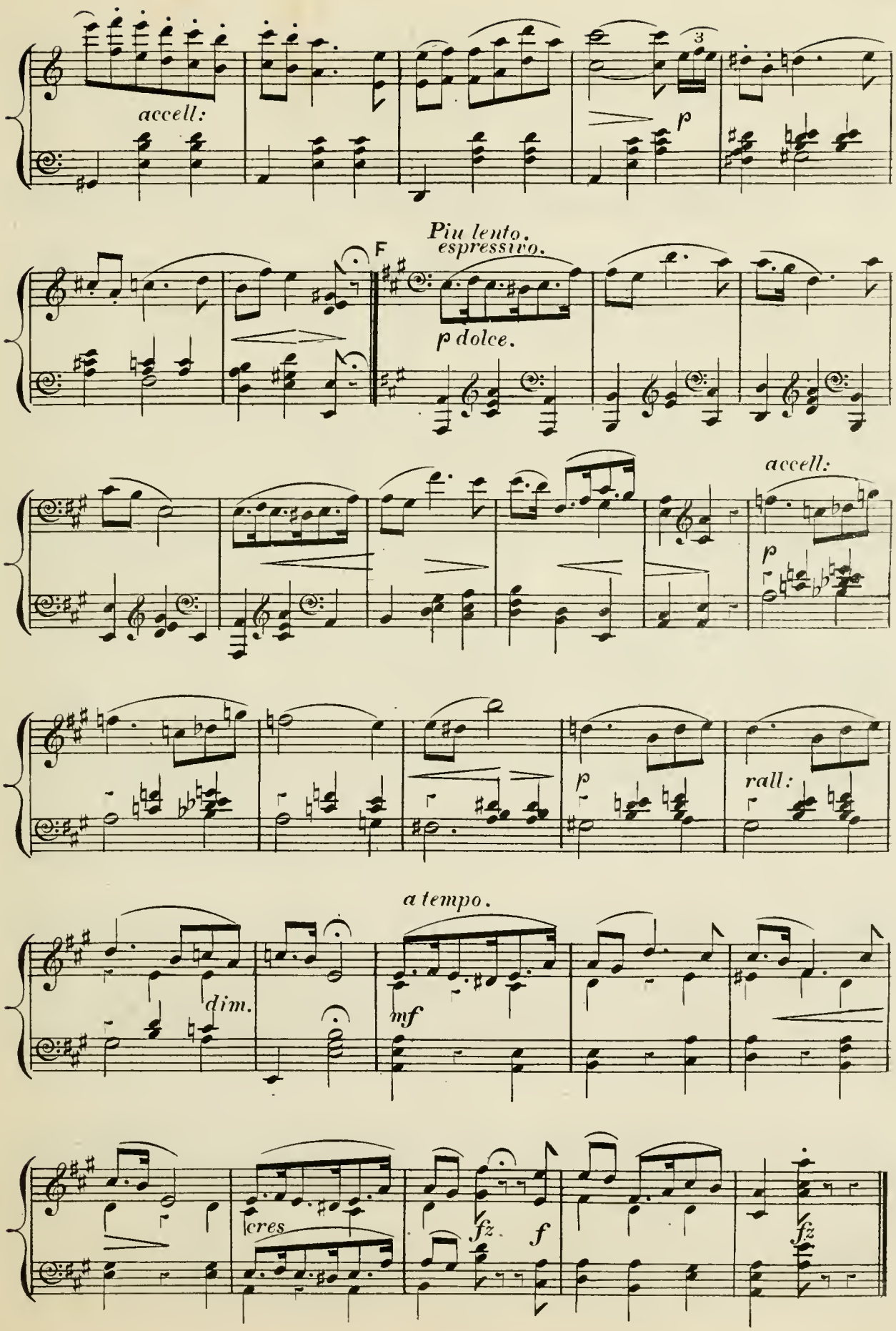

3
mf

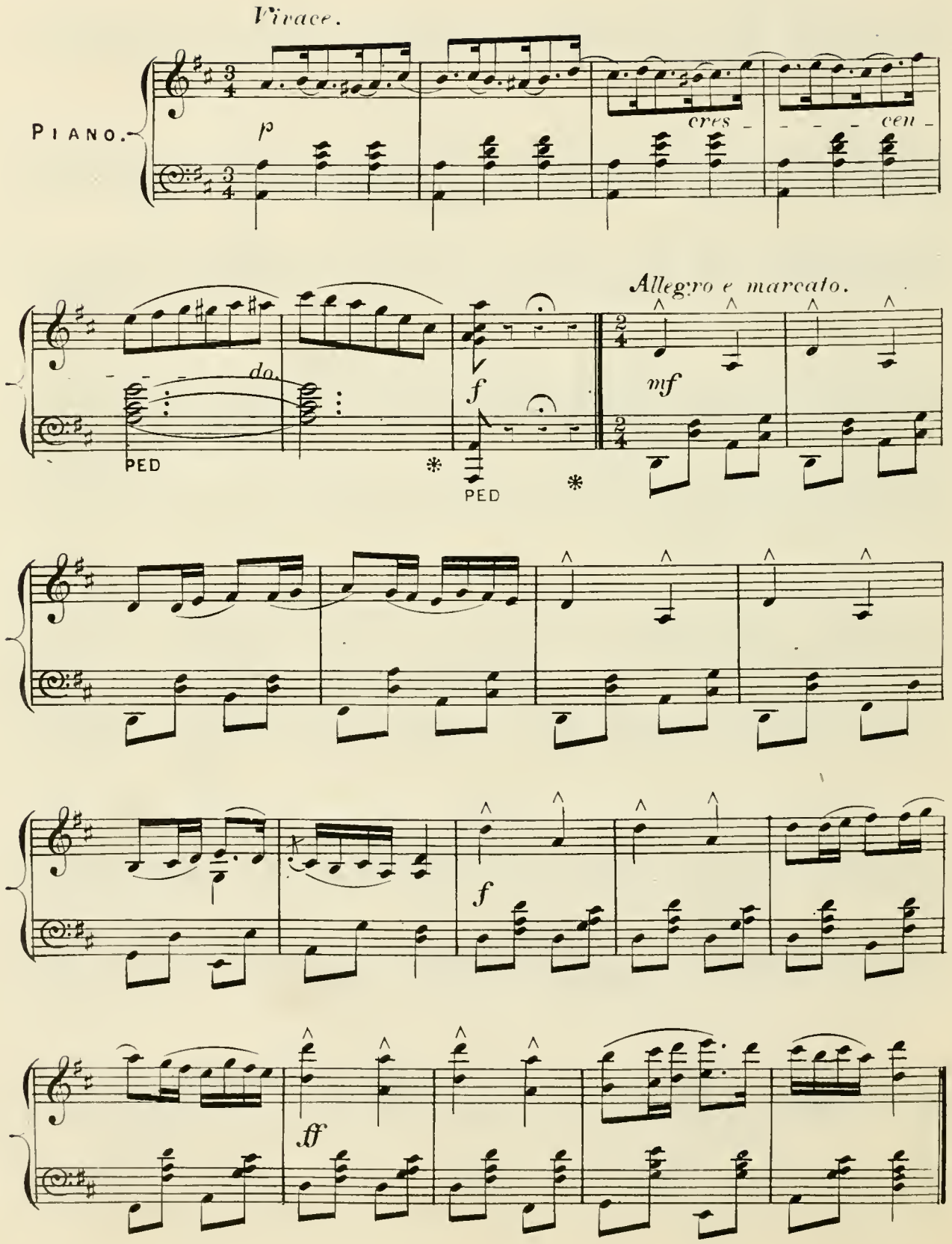

C
p

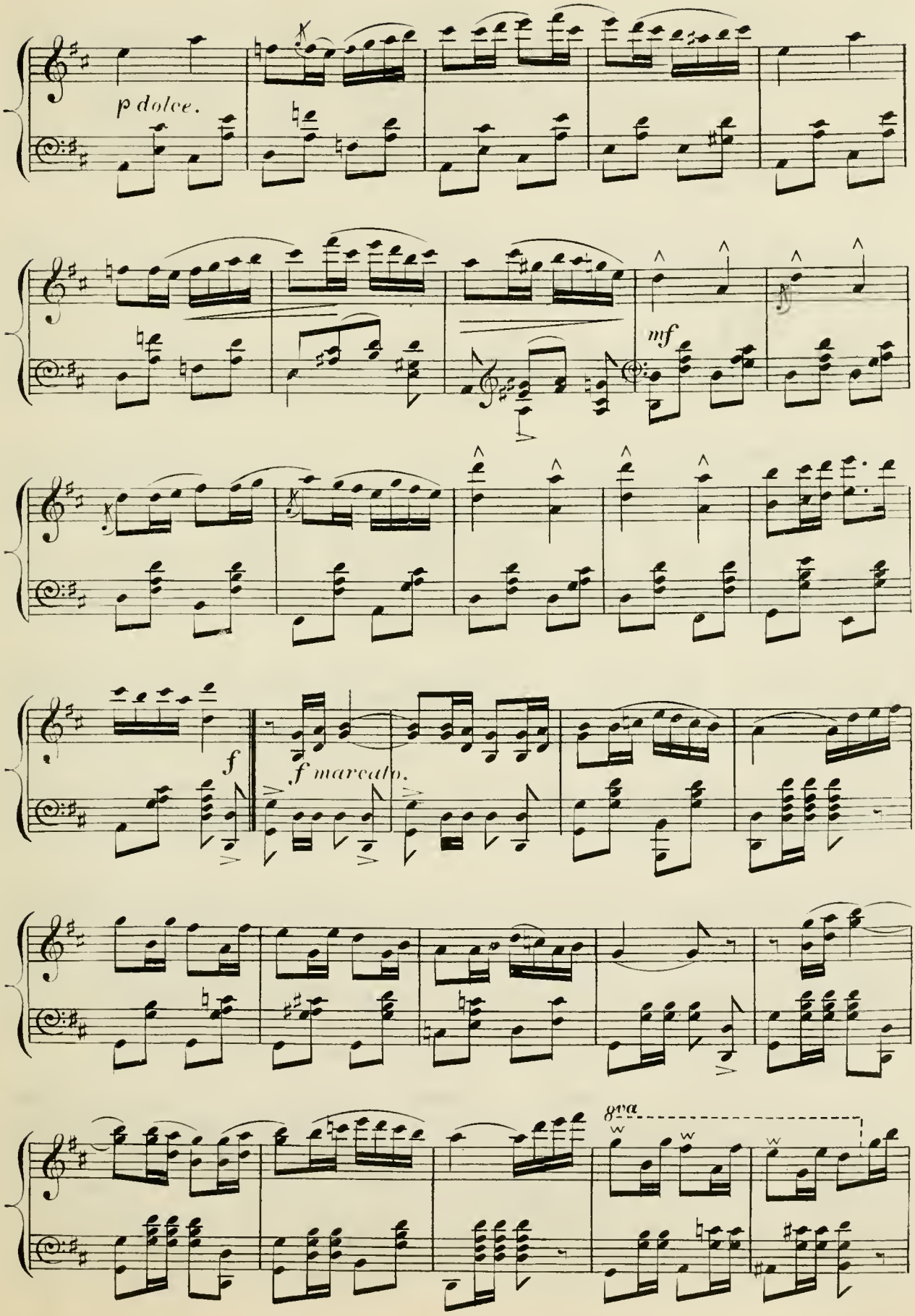

pp

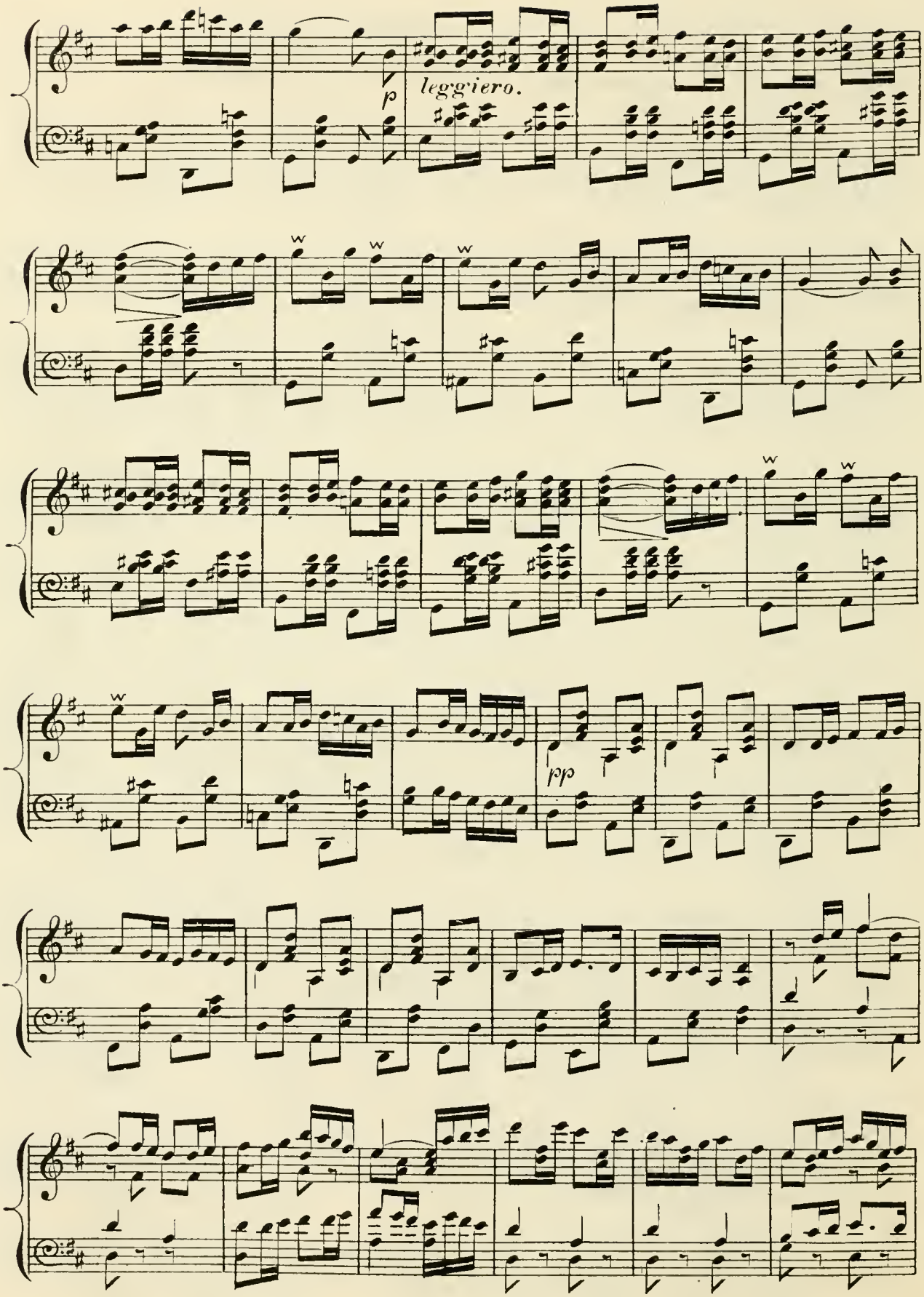


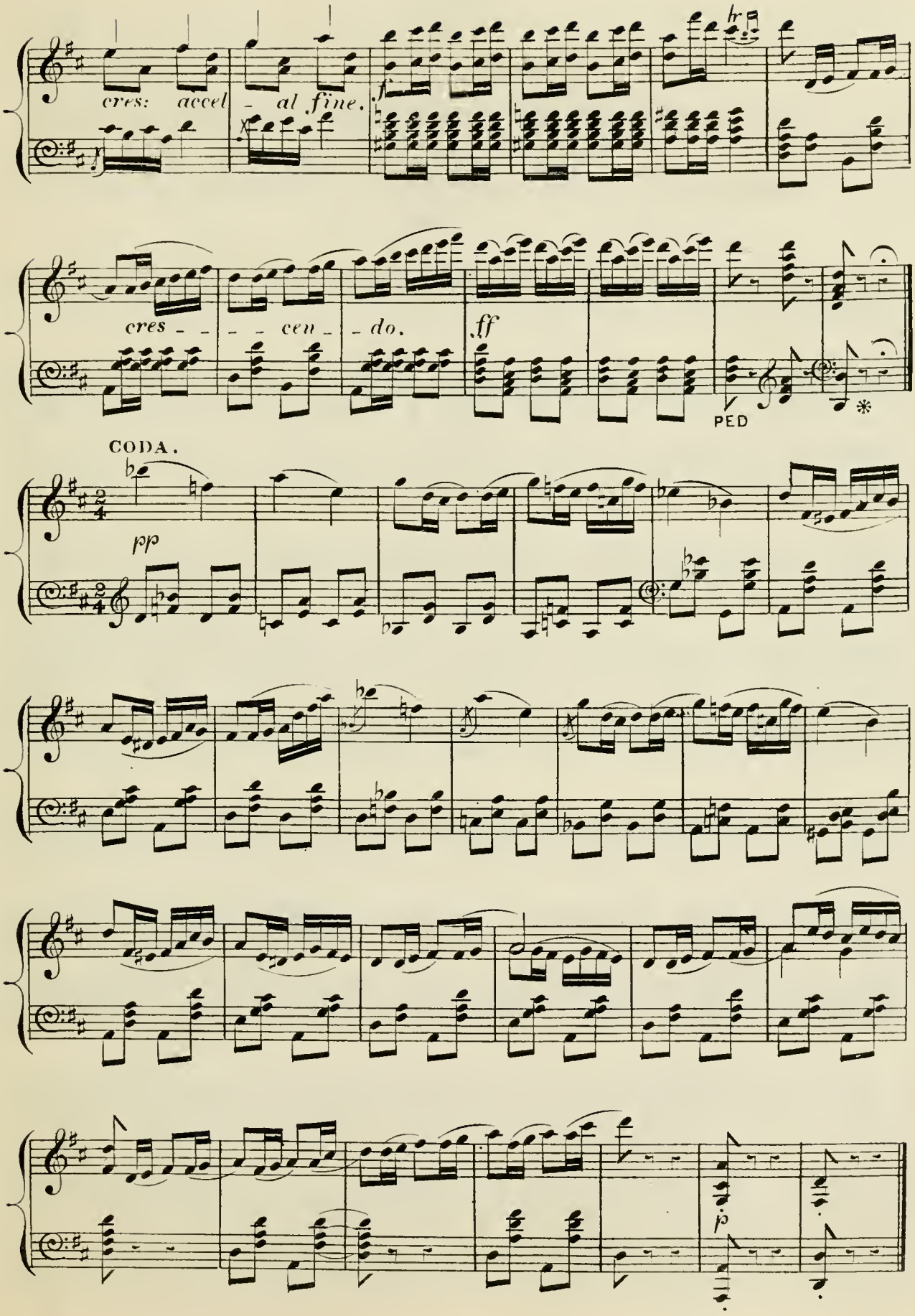

più vivo.
D
mf
f
p
f
p
E
f


accell:
p
Piu lento.
espressivo.
F
p dolce.
accell:
p
p
rall:
a tempo.
dim.
mf
cres
fz
f
fz

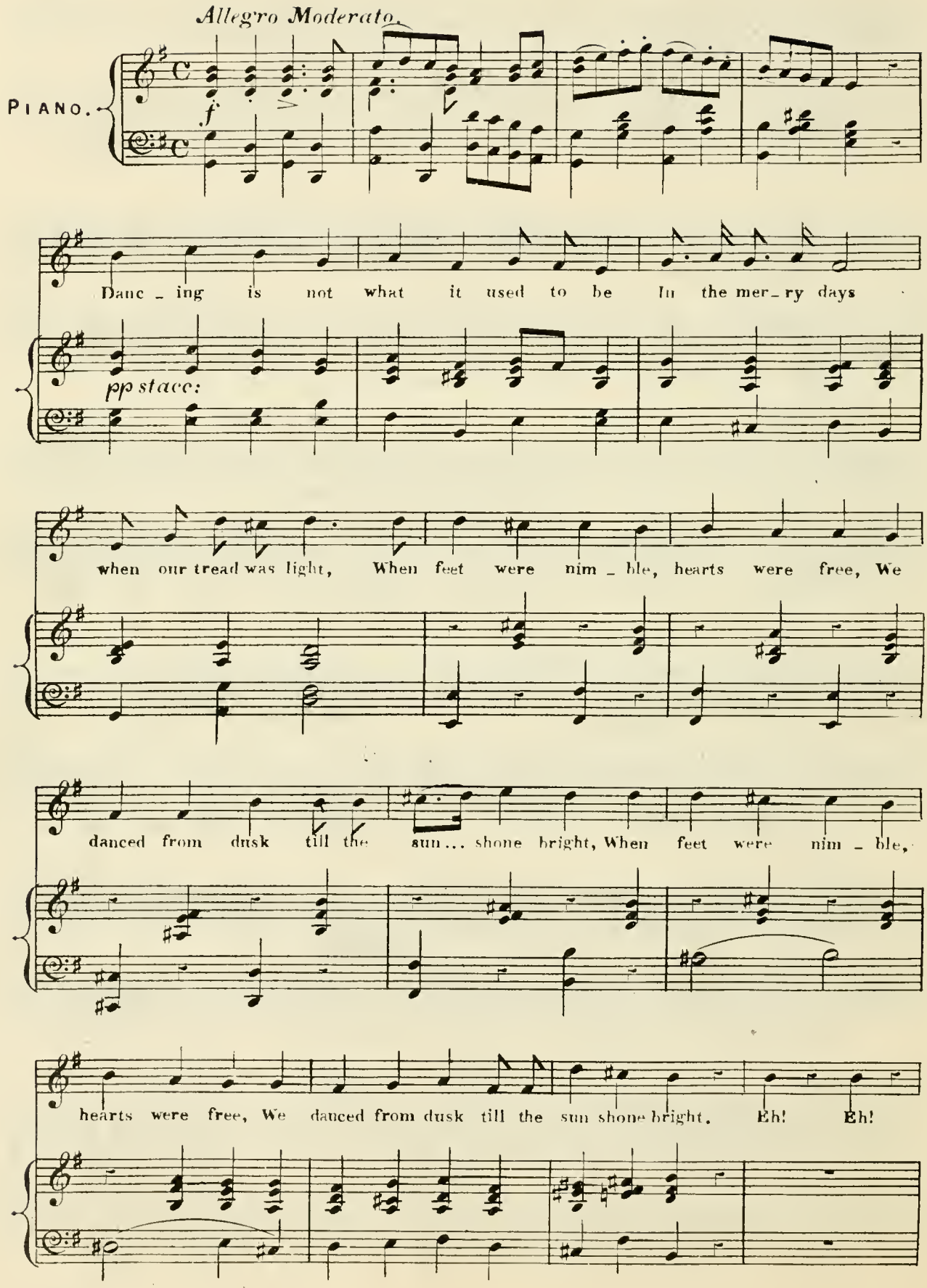

Vivace.
PIANO.
p
cres - - - - cen -
do.
PED
f
PED
Allegro e marcato.
mf
f
ff


p dolce.
mf
f
f marcato.
8va


p
leggiero.
pp


cres: accel - al fine.
f
hr
cres - - - cen - do.
ff
PED
*
CODA.
pp
p

Nº 21. CHORUS.


Allegro Moderato.
PIANO.
f
Danc - ing is not what it used to be In the mer - ry days
pp stacc:
when our tread was light, When feet were nim - ble, hearts were free, We
danced from dusk till the sun... shone bright, When feet were nim - ble,
hearts were free, We danced from dusk till the sun shone bright. Eh! Eh!

Eh! Eh! Eh! Eh! Eh! Tho' fee - ble we be,

p

Bet - ter than that we can dance you'll see, Eh! Eh! Eh! Tho'

fee - ble we be, Bet - ter than that, Bet - ter than that,

rit:

Bet - ter than that, we can dance you'll see!

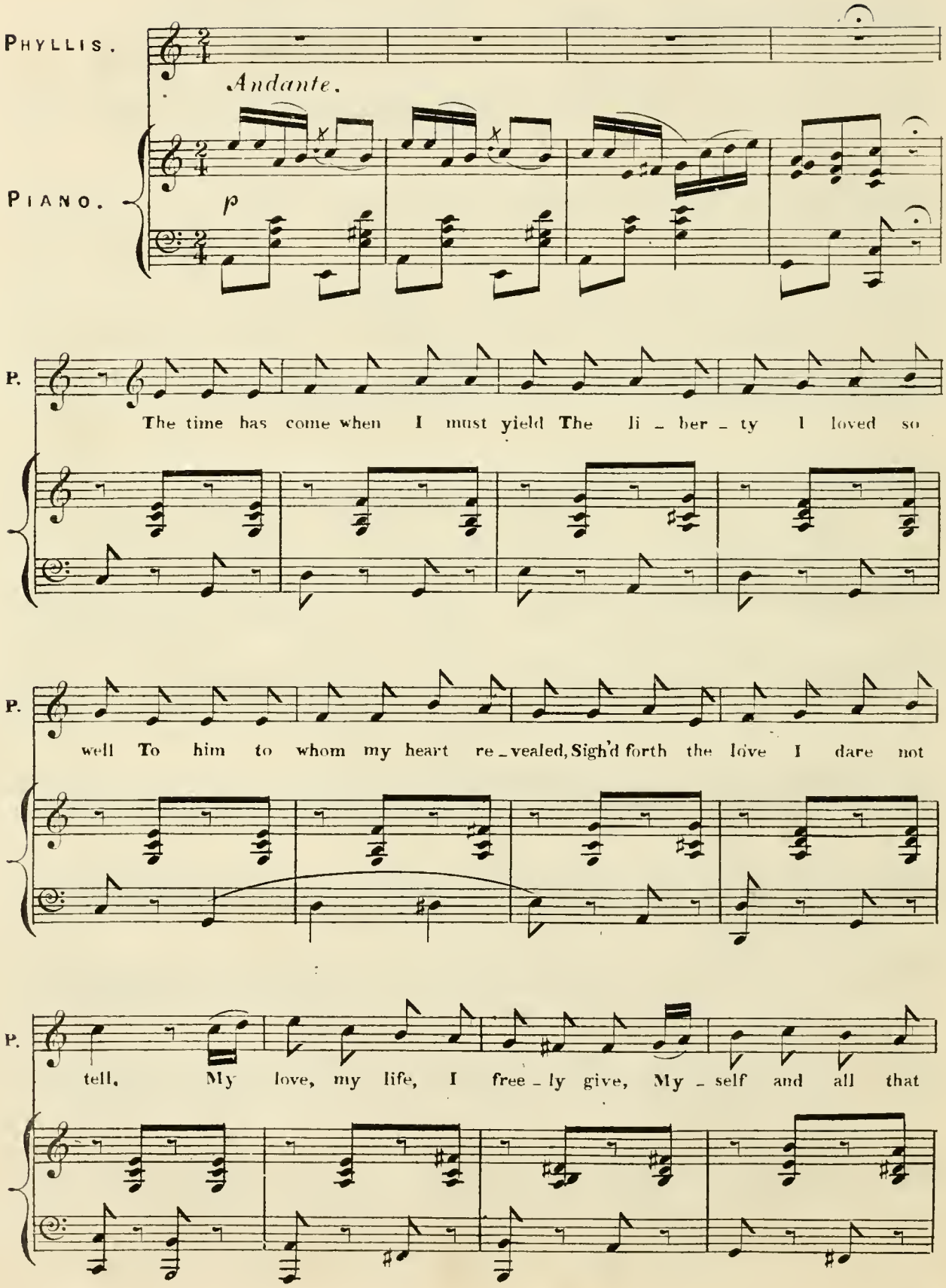
f rit:

f

No. 22.

BALLAD.

PHYLLIS.



P

in me.. is, Hence_forth in hap_pi_ness to live For him a_lone as

P

on_ly his. Ah! But li_ber_ty to me so dear I

pp

P

now re_sign with_out a fear, But li_ber_ty so dear

P

now I re_sign... with_out.. fear... with_out a

rit:

pp

rit:

P

fear.

a tempo.

p

P.

They say, when woo - ing days are o'er, And there is no - thing left to

P.

gain, That tur - tles coo their love no more, And ho - ney - moons get on the

P.

wane; But I will bind him to my heart, With

P.

love that shall not fly too soon, And life shall be till

P.

death us part, One e - ver - last - ing ho - ney - moon. Ah! And

P. li - ber - ty to me so dear I now re - sign with

CHORUS.

pp Eh! eh! eh! Tho' fee - ble we be, Bet - ter than that we can

pp

P. - out a fear, But li - - - ber - ty so dear now I re - sign

dance you'll see, Eh! eh! eh! Tho' fee - ble we be Better than that,

P. with - out fear with - - - - out a fear.

rit.

Bet - ter than that, Bet - ter than that we can dance you'll see.

pp

p

No. 23. SEPTETT & CHORUS.

Allegro.

SOP: 1. & 2.

CONTRALTO

TENORS.

BASSES.

PIANO.

What

PHYLLIS with CON:

What

TOM G. with 2d TEN:

What

TUPP: & BAN: with BASSES.

What

f *dim:* *p*

joy un-told to feel at last, That all de-lay and doubts are past, Her

PHY:

joy un-told to feel at last, That all de-lay and doubts are past, My

TOM.

joy un-told to feel at last, That all de-lay and doubts are past, My

TUPP. & BAN

joy un-told to feel at last, That all de-lay and doubts are past, Her

fu - ture lot with him is cast, Her own, her own, A

P. fu - ture lot with you is cast, My own, my own, A

T. fu - ture lot with you is cast, My own, my own, A

T. B. fu - ture lot with him is cast, His own, his own, A

maid - ens feel - ings who can tell, Her hap - pi - ness no

P. maid - ens feel - ings who can tell, My hap - pi - ness no

T. lov - ers feel - ings who can tell, My hap - pi - ness no

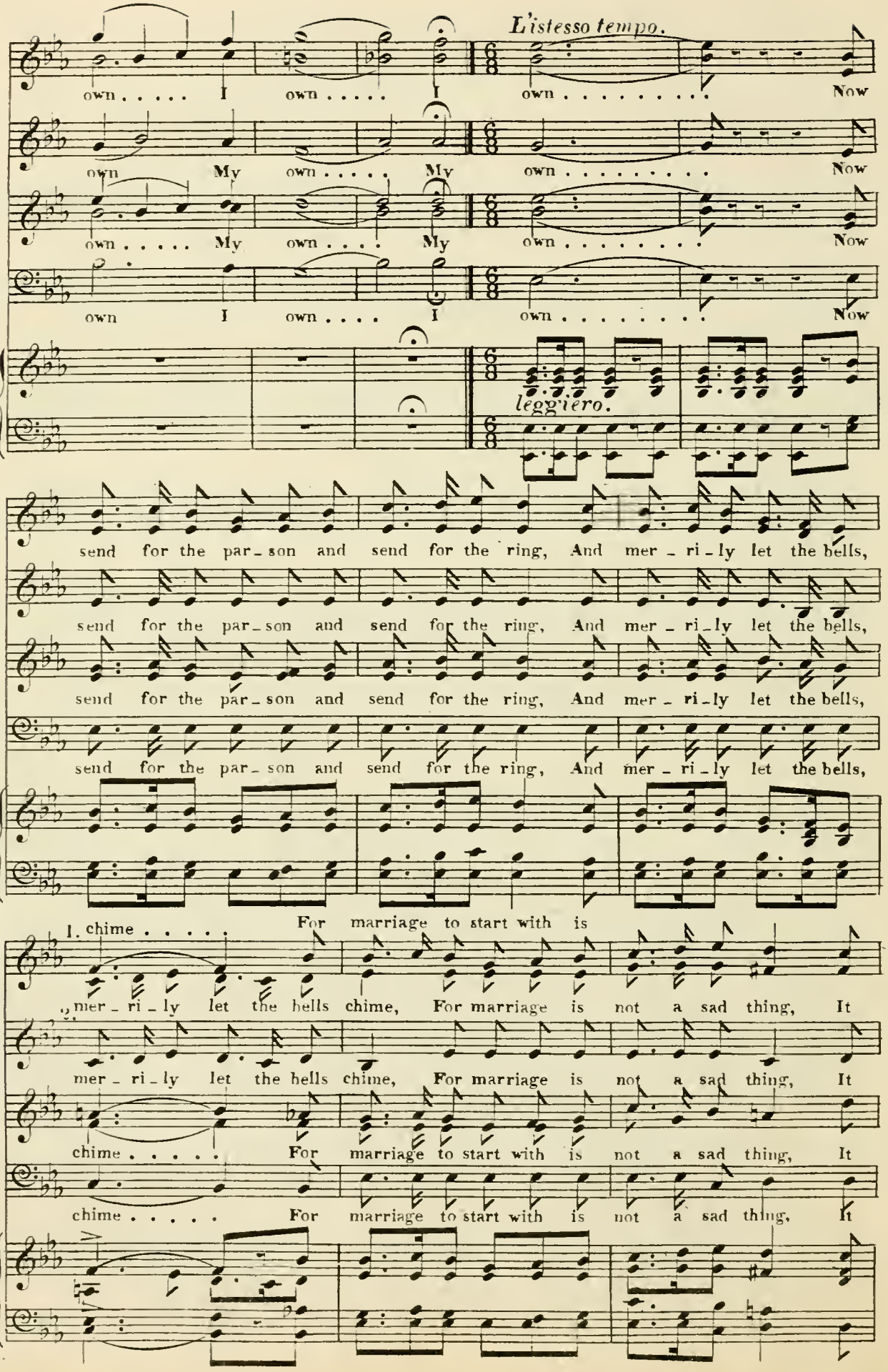
T. B. pa - rents feel - ings who can tell, Their part - ing grief no

power can quell, I think she's mar - ried ve - ry well I own I

P. power can quell, I think I've mar - ried ve - ry well I own My

T. power can quell, I think she'll suit . me ve - ry well I own . . . . My

T. B. power can quell, We wished to see her married well I own I


L'istesso tempo.
own . . . . . I own . . . . . I own . . . . . Now
P. own My own . . . . . My own . . . . . Now
T. own . . . . . My own . . . . My own . . . . . Now
T. B. own I own . . . . I own . . . . . Now
leggiero.
send for the par_son and send for the ring, And mer_ri_ly let the bells,
P. send for the par_son and send for the ring, And mer_ri_ly let the bells,
T. send for the par_son and send for the ring, And mer_ri_ly let the bells,
T. B. send for the par_son and send for the ring, And mer_ri_ly let the bells,
1. chime . . . . . For marriage to start with is
2. mer_ri_ly let the bells chime, For marriage is not a sad thing, It
P. mer_ri_ly let the bells chime, For marriage is not a sad thing, It
T. chime . . . . . For marriage to start with is not a sad thing, It
T. B. chime . . . . . For marriage to start with is not a sad thing, It

on - ly gets gloom-y in time . . . . .

P. on - ly gets gloom-y in time . . . . . The flo - ver is rea-dy the

T. on - ly gets gloom-y in time . . . . .

T. B. on - ly gets gloom-y in time . . . . .

2. SOP: The

P. mai-den says "Aye" 2d TEN: The 1st TEN: The

She'll make such a beau - ti - ful bride . . . . . The

knot though re-mar - ka - bly eas-y to tie, Is not quite so lightly un - tied,

knot though re-mar - ka - bly eas-y to tie, Is not quite so lightly un - tied,

knot though re-mar - ka - bly eas-y to tie, Is not quite so lightly un - tied, Is

knot though re-mar - ka - bly eas-y to tie, Is not quite so lightly un - tied, Is

Is not quite so light_ly un_

Is not quite so light_ly un_

not quite so light_ly un_tied,

not quite so light_ly un_tied,

tutti.

tied Then send for the par_son and send for the ring And

tied Then send for the par_son and send for the ring And

Then send for the par_son and send for the ring And

Then send for the par_son and send for the ring And

chime . . . . . For marriage to start with is

mer_ri_ly let the bells mer_ri_ly let the bells chime, For marriage is

mer_ri_ly let the bells mer_ri_ly let the bells chime, For marriage is

mer_ri_ly let the bells chime, ... For marriage to start with is

mer_ri_ly let the bells chime, ... For marriage to start with is

not a bad thing, It on - ly gets gloom - y in time, Then

not a bad thing, It on - ly gets gloom - y in time, Then

not a bad thing, It on - ly gets gloom - y in time, Then

not a bad thing, It on - ly gets gloom - y in time, Then

f

let the bells Chime, mer - ri - ly let the bells

let the bells Chime, mer - ri - ly let the bells

let the bells Chime, mer - ri - ly let the bells

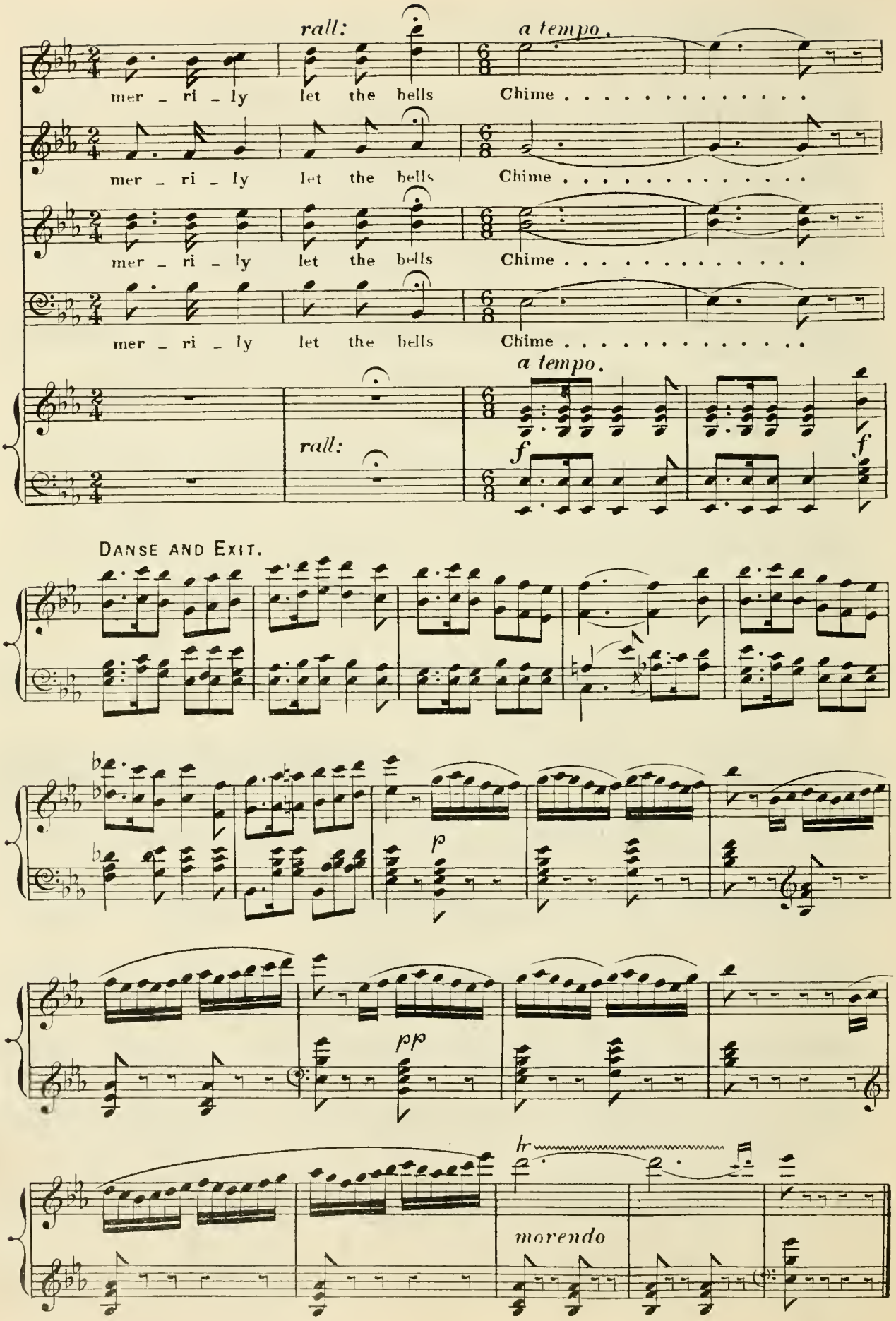
let the bells Chime, mer - ri - ly let the bells

Chime, Then let the bells Chime,

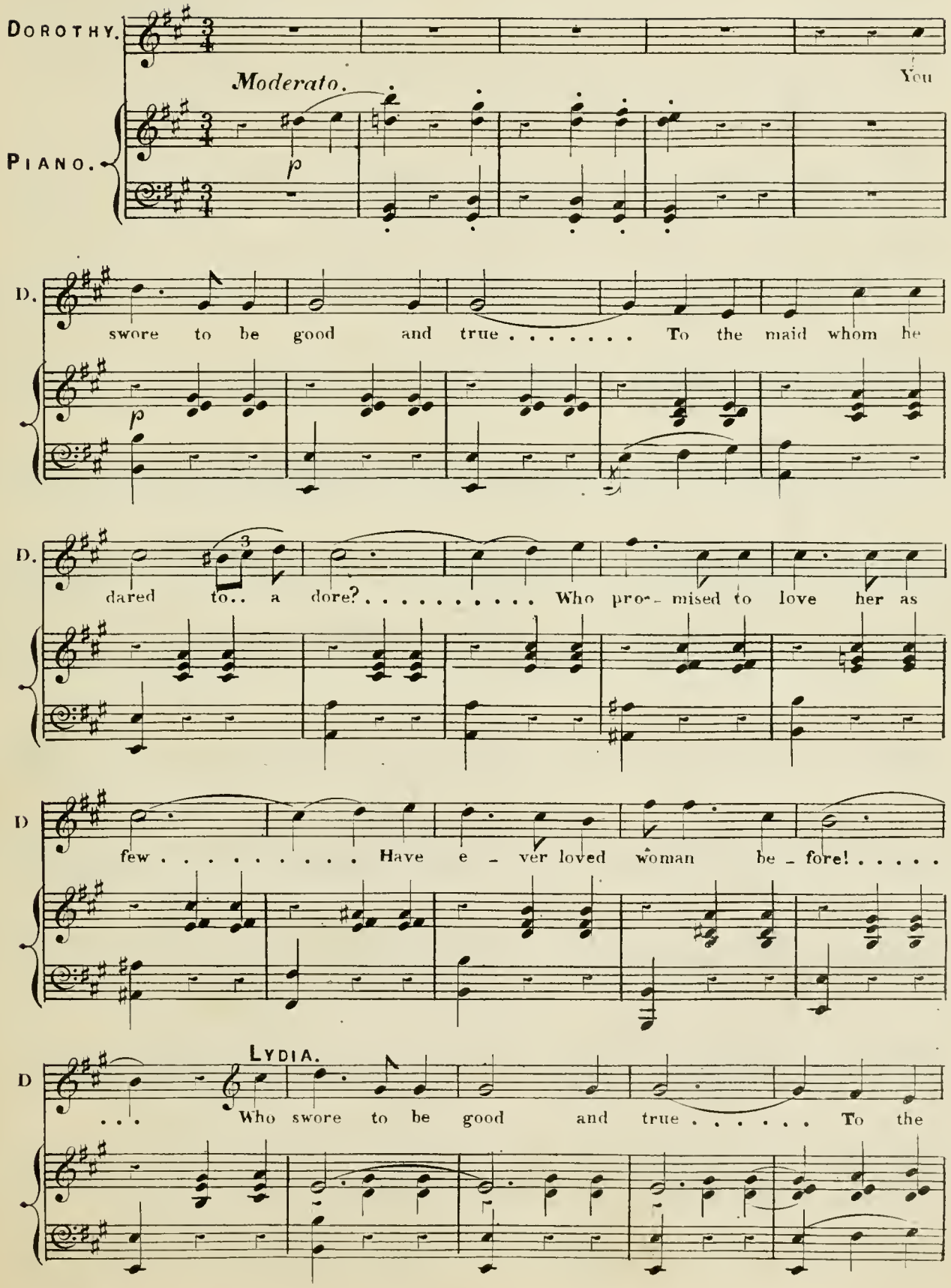
Chime, Then let the bells Chime,

Chime, Then let the bells Chime,

Chime, Then let the bells Chime,


rall:
a tempo.
mer - ri - ly let the bells Chime . . . . . .
mer - ri - ly let the bells Chime . . . . . .
mer - ri - ly let the bells Chime . . . . . .
mer - ri - ly let the bells Chime . . . . . .
a tempo.
rall:
f
f
Danse and Exit.
p
pp
lr
morendo

No. 24. FINALE.


DOROTHY.
Moderato.
You
PIANO.
p
D.
swore to be good and true . . . . . To the maid whom he
p
D.
dared to.. a dore? . . . . . Who pro- mised to love her as
D
few . . . . . Have e - ver loved woman be - fore! . . . . .
LYDIA.
D
. . . Who swore to be good and true . . . . . To the

DOR:

And pro_mised to

L.

maid whom he dared to a_dore . . . . . And pro_mised to

D.

love her as few . . . Have e_ _ _ ver loved wo_man be_fore . . .

L.

love her as few . . . Have e_ _ _ ver loved wo_man be_fore . . .

D.

. . .

L.

. . .

We will devote our lives to you And swear to be for e_ver true.

We will devote our lives to you And swear to be for e_ver true.

f

Allegretto moderato.

Eh! eh! eh! Poor lit_tle dear! Wait till it comes to the end of the year.

Eh! eh! eh! Poor lit_tle dear! Wait till you come, wait till you come,

rit:

rit:

BAN.

Wait till you come to the end of the year, There take her be hap_py. For

p

what you have got, Be thank_ful, or ne_ver al_low that you're not, And

on this oc_ca_sion I ask the whole lot. There's a welcome to all At

mf *p*

Chan_ti_cleer Hall.

And luck_y the man who is pleased with his lot, Who ne_ver sits sighing for

And luck_y the man who is pleased with his lot, Who ne_ver sits sighing for

f

what he has not, Con_ten_ted and hap_py for what he has got. There's a

what he has not, Con_ten_ted and hap_py for what he has got. There's a

what he has not, Con_ten ted and hap_py for what he has got. There's a

what he has not, Con_ten_ted and hap_py for what he has got. There's a

f *rit.*

wel_come to all at Chan_ticleer Hall, Chan_ti_cleer Hall, Chan_ti_cleer

wel_come to all at Chan_ticleer Hall, Chan_ti_cleer Hall, Chan_ti_cleer

wel_come to all at Chan_ticleer Hall, Chan_ti_cleer Hall, Chan_ti_cleer

wel_come to all at Chan_ticleer Hall, Chan_ti_cleer Hall, Chan_ti_cleer

marcato. *ff*

Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan-ti-cleer Hall . . . .

Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan-ti-cleer Hall . . . .

Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan-ti-cleer Hall . . . .

Hall There's a wel - come to all. Chan-ti-cleer Hall, Chan-ti-cleer Hall . . . .

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. . . There's a welcome There's a welcome to all, to all. . . . . .

. . . There's a welcome There's a welcome to all, to all. . . . . .

. . . There's a welcome There's a welcome to all, to all. . . . . .

. . . There's a welcome There's a welcome to all, to all. . . . . .

END OF OPERA.